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MODERN TESTS:

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MECABLITZ: FIRST TRANSISTOR FLASH!

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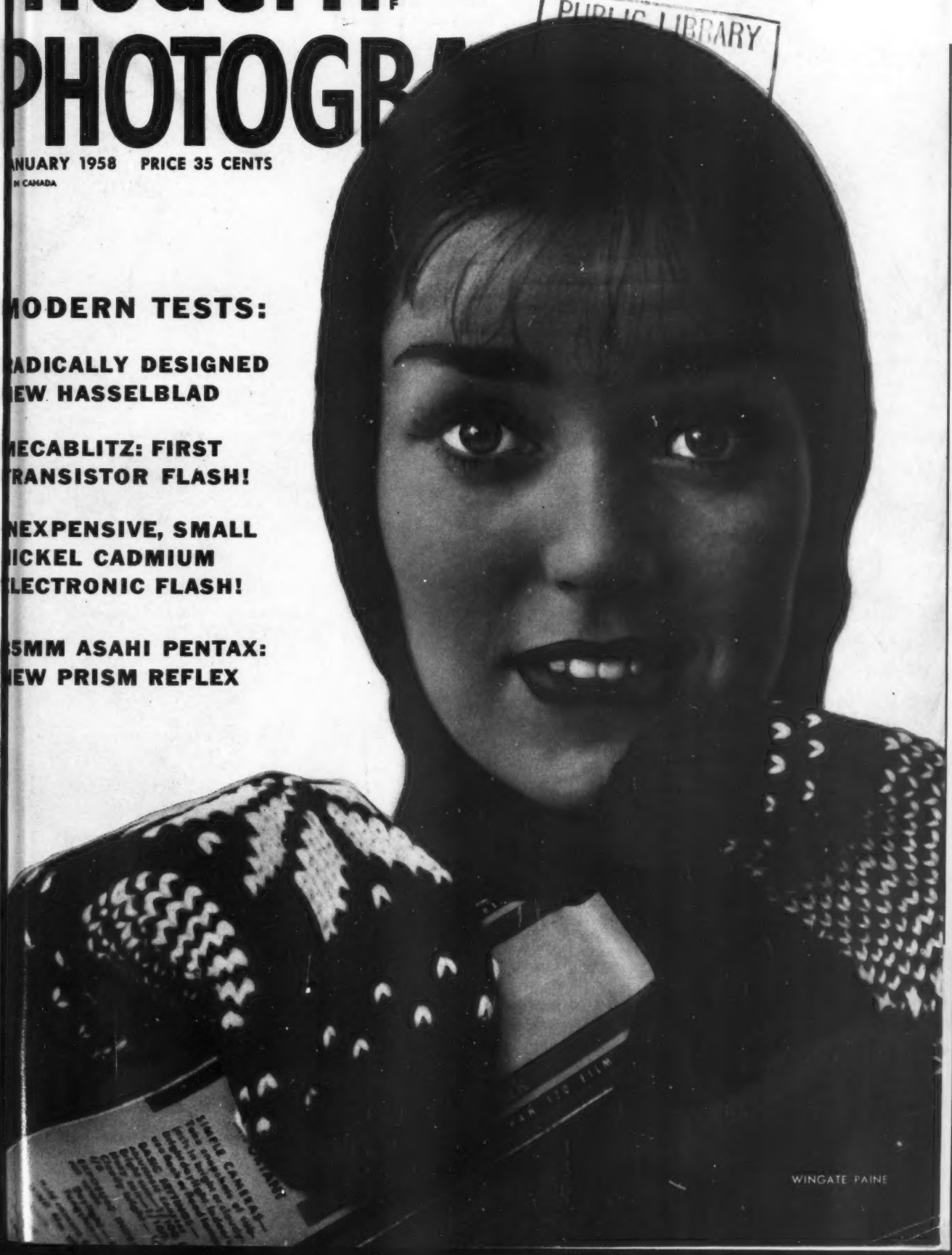
35MM ASAHI PENTAX: NEW PRISM REFLEX



WINGATE PAINE

For the brightest Christmas ever...

Ansco

DUALET

Let's talk about projector quality and performance! Ideally, the best projectors have the following features: Blower cooled, sharp corner to corner illumination, take all size slides up to 2¼" square, and they must have enough light output to really throw a brilliant image on the screen. Many projectors fill the bill, but most of them cost two or three times as much as Ansco's Dualet!

Here at last is the ideal combination; every feature of the finest projectors (and some extras such as the Dualet's new fan design) are incorporated at the amazingly low price of $39.95! There's no doubt about it, the Ansco Dualet is definitely recognized (by every leading photographic magazine) as something revolutionary in projectors.

And remember, the Dualet's superb styling means that it can be displayed permanently, it's that good looking. No need to hide it away after every slide showing.

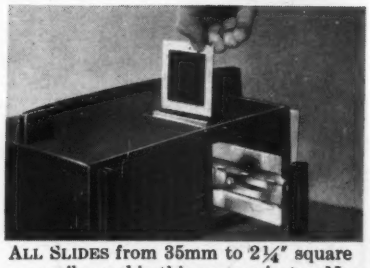
Your local Ansco dealer will be delighted to give you a demonstration of the new Dualet. It will be the most rewarding trip you have ever made to your dealer.

$39.95

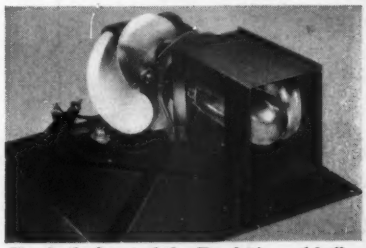
takes all popular sized slides for the most exciting screen images you've ever seen.

Ansco

A Division of General Aniline & Film Corporation.

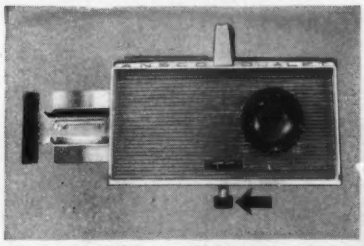


ALL SLIDES from 35mm to 2¼" square are easily used in this new projector. No additional tools necessary. And just feel the easy action of the carrier!

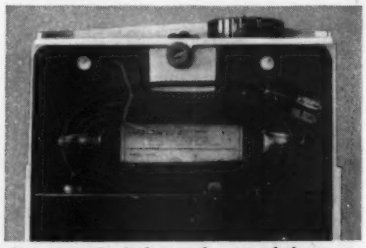


Here's the heart of the Dualet's cool brilliance! New horizontal 300 watt projection bulb throws more light, overlapping fan blades give silent cooling.

Built in storage compartment holds up to 40, 2¼" square slides convenient at hand. Sliding cover keeps slides dust free, makes Dualet more attractive!



Front-end tilting adjustment works smoothly and easily to center image on the screen. Note low, graceful front view that makes the Dualet a decorator's dream!

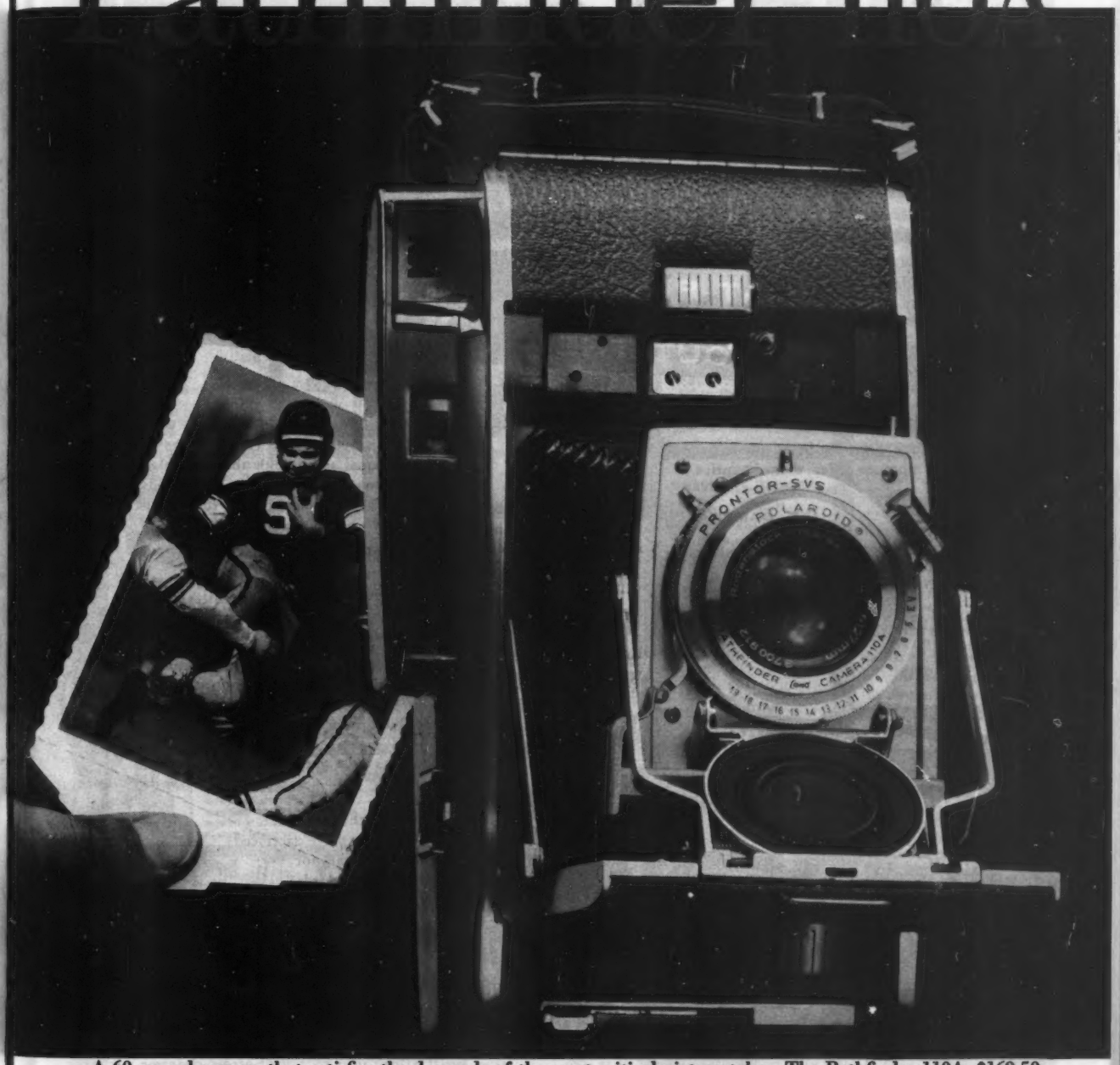


Power cord winds neatly out of the way after slide shows. No tangled cords, no annoying, dangling wires. The Dualet really has everything.

FINE ARTS DEPT.

Announcing the finest Polaroid® Land Camera ever made, the

Pathfinder 110A



A 60-second camera that satisfies the demands of the most critical picture-taker. The Pathfinder 110A, $169.50

New!

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New!

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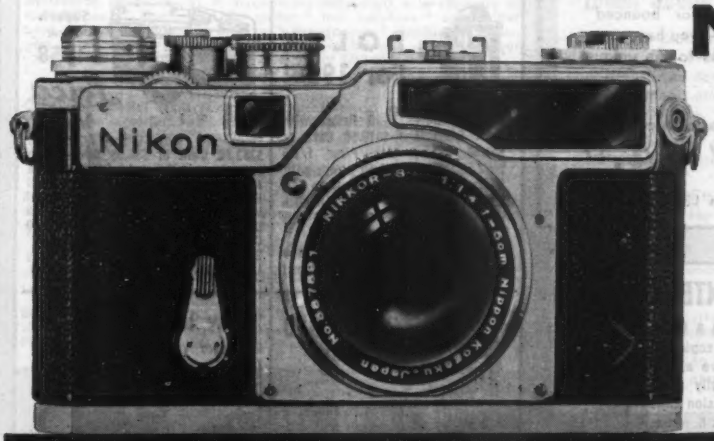

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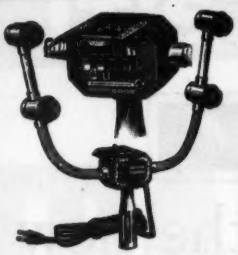
For complete description, write to Dept. MP-1 Nikon Incorporated, 251 Fourth Avenue, New York 10, N. Y. In Canada: Anglophoto, Ltd., 880 Champagneur Avenue, Montreal, P.Q.



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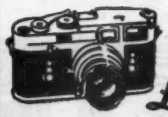

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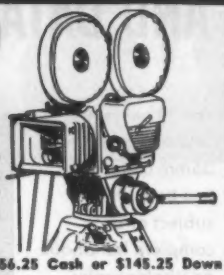

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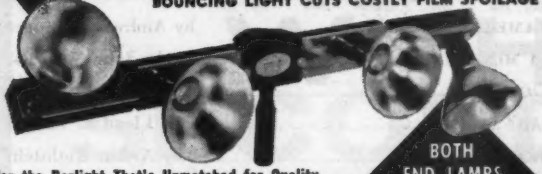

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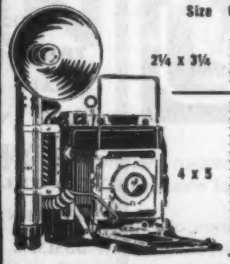

Size	Coated lens in shutter	Speed Graphic	Crown Graphic
2¼ x 3¼	101mm Ektar f/4.5 (1/800 sec.)	$355.	$315.
	105mm Xenar f/3.5	310.	290.
	105mm Tessar f/3.5	315.	293.
4 x 5	135mm Xenar f/4.7	315.	293.
	135mm Optar f/4.7	368.	335.
	127mm Ektar f/4.7	368.	335.
	135mm Tessar f/4.5	365.	315.
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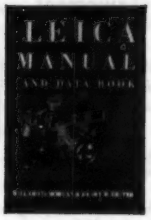

For 22 years, the first and foremost 35mm camera has been the subject of a complete handbook on photography, *Leica Manual and Data Book*, published by Morgan and Morgan. Now, the latest, 13th edition has been revised to be more practical than ever as an up-to-date source of authentic information on the unlimited scope of this camera. A supplement provides information on the new Leica IIIg, and all the latest accessories.

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JANUARY 1958, VOL. 22, NO. 1

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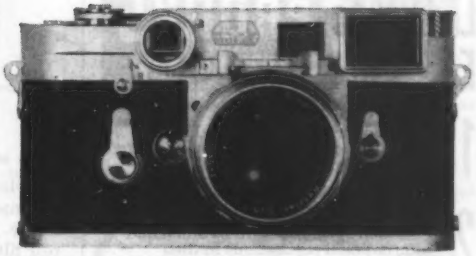

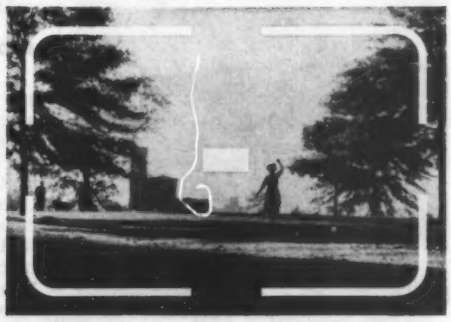

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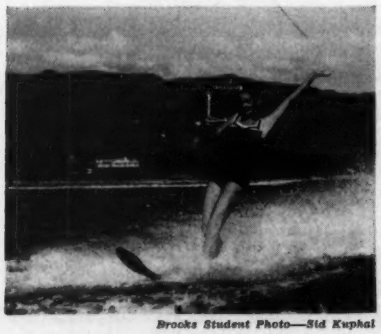

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Coffee Break
WITH THE EDITORS

THIS MONTH'S COVER • • •

Dolores Hawkins is MODERN's wintertime gal. Photographer Wingate Paine posed Dolores with a piece of roll film backing, both to create a design effect and to show the colors of winter. Paine used an 8 x 10 Deardorff equipped with a Kodak Wide Field Ektar f/6.3 lens. Daylight Ektachrome was exposed by daylight at 1 sec. and f/9. A CC-10G and a CC-5Y filter were used to correct the color balance.

AND IN RUSSIA • • •

A good friend of ours, micro-biologist and photographer Roman Vishniac, was born and spent his early years in Russia. After making a number of exposures on plates with his first camera, he developed the negatives. There were no processing instruction booklets (evidently Eastman Kodak's Data Books never made the transition into Russian), but young Roman discovered what chemicals were to be used, and how long the films should stay in each solution.

He developed his first plate. It was black. In fact, every plate he developed turned black. As often as he tried, he produced blank, black plates.

One day he decided to try again. It was a dark, stormy day and little light penetrated into the house. A miracle! There on the plate was an image. Vishniac had finally learned that negatives cannot be developed in broad daylight.

The circumstances surrounding his discovery that a ruby bulb could be used as a safelight are almost too heartbreaking to tell. We'll save them until later.

TRENDS • • •

It should come as no surprise that photography is subject to trends (or is it fads?) which burn brightly, simmer down—until eventually others take their places. There was the trend to existing light, to 35mm photography, to wide-angle lenses, to long lenses. Many photographers, professional and amateur alike, follow the trends as closely as if they were trends in the latest clothing fashions.

In looking back over the last couple of years of MODERN PHOTOGRAPHY magazines, we've noticed (alas) trends within trends. There was a trend to picture sections and then a trend to special issues. Now the trend seems to be toward special columns. With certain pride we admit to having more columns than any other photographic magazine. Should we have more—or less—or different columns? A thought: perhaps a column which is a condensation of all the others.

MUSICPIX • • •

Contest thinker uppers, ingenious devils, have arrived at a new one. Now contests and the arts merge, offering enticing prizes to hopeful photographers. This past year, Lewisohn Stadium Concerts' Annual Camera Night provided $1,500 worth of loot as well as Prokofieff. This summerly "do" is sponsored by Stadium Concerts, Inc., and New York Camera shop, Photographic Fair, Ltd. Winnings in the latest contest ranged

Sara Charnis, New York, used 35mm.

from an Argus camera to Sylvania flashbulbs to season tickets for 1958's concerts. Anyone was eligible to fire at anything going on within the stadium. Orchestra, soloist, conductor, audience, guards, lovers, photographers were all fair game for entries in the contest's six categories.

If you plan to be in New York next summer, bring your camera. You, too, may produce a S.C.A.C.N. winner—and snag a pass to Lewisohn for 1959!

STANDARD PSA PRACTICES • • •

Some of you may have wondered what our "Salon Calendar" announcements are about. They are a list of photographic exhibits (some devoted solely to black-and-white pictures, some to color slides, others accept both) where pictures are judged on the basis of a somewhat stylized and traditional approach to photography: S-curve composition, balanced light and shadow areas, etc. There is no monetary reward for winners. Report cards are sent out to each contributor. If you are interested in entering a competition and want detailed information, your best bet is to send for an entry

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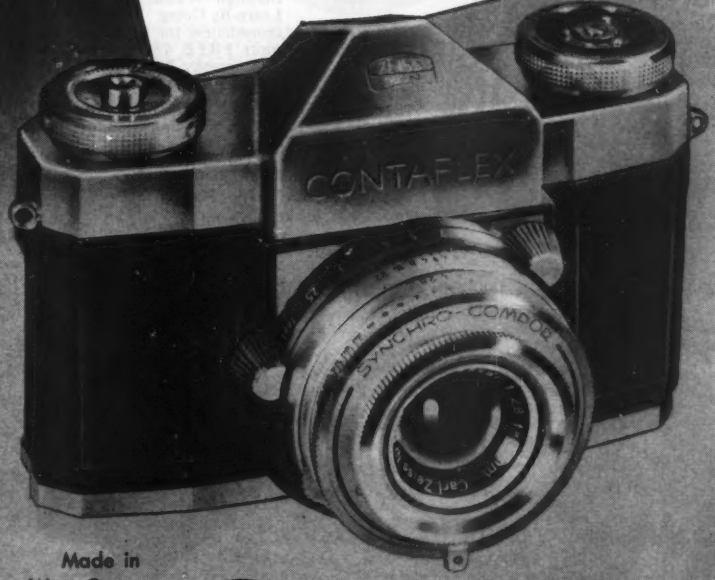
Happy Picture taking!



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COFFEE BREAK

(Continued from page 12)

blank. However, since most salons follow the minimum standards set down by the Photographic Society of America (ergo the asterisk in front of the listings), we thought we'd give you a general idea of what to expect.

In the case of print exhibitions, all prints submitted must be done entirely by the photographer, except for mounting. Pictures submitted by photographers in foreign countries may be sent in unmounted and will be temporarily mounted by those in charge of the exhibition. The prints may be in any recognized photographic process or medium, including color. The maximum size of a print entry is 16 x 20 in., including mount. Prints may be mounted either vertically or horizontally. There's no restriction as to category or subject matter for slides. A fee of from $1 to $2 for every four entries is required.

LARGE WET NEGATIVE • • •

We thought we'd seen just about everything. We are currently testing an underwater housing for the subminiature Minox camera, and that seemed to be just about the limit in underwater engineering. The limit, that is, until we visited Silver Springs, Fla. Here we discovered an underwater housing for a 4 x 5 Speed Graphic—complete with a system for changing sheet film underwater. Can't tell you

M. A. MATZKIN

Visibility *almost* unlimited . . .

too much about it since the unit hasn't been patented yet. But we did see some color transparencies shot with the camera and housing and they were terrific. Incidentally, Silver Springs is quite the place for shooting under or above water. Underwater visibility is about 200 yards. On the surface, the rivers are surrounded by lush tropical growths—filled with alligators, monkeys and exotic bird life. Visitors can make their own underwater shots, either in one of the sub boats or by diving in the prescribed area—no underwater breathing units allowed.

UP TO DATE • • •

If you own a camera without a rapid advance lever, you probably feel a bit old-fashioned. We stumbled on an inexpensive device that can bring many such cameras up to date and take them out of the slow-poke class without in-

(Continued on page 16)

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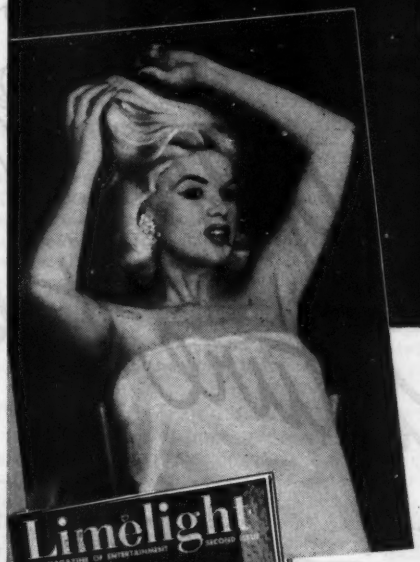

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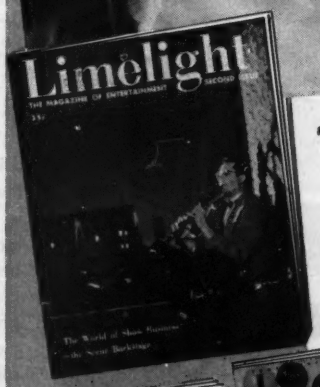

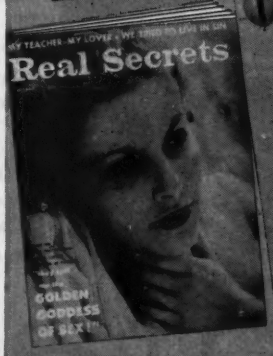

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"I was launched in photography with a fashion and catalog house, while still a student. This helped pay for my tuition and photography equipment. Next came several years with a leading picture agency, a picture editor's job, and free-lance assignments for some of the world's leading publications.

"Now in business for myself, my partner and I founded 'Idea House' for creative photography, design, and publishing. We represent photographers with specialized talent in many different fields—handling everything from personalities to Sunday supplements. I want to thank NYI most sincerely for the 'know-how' that helped me achieve success in photography—this exciting rewarding field so close to my heart."

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add the wonder of
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with the new
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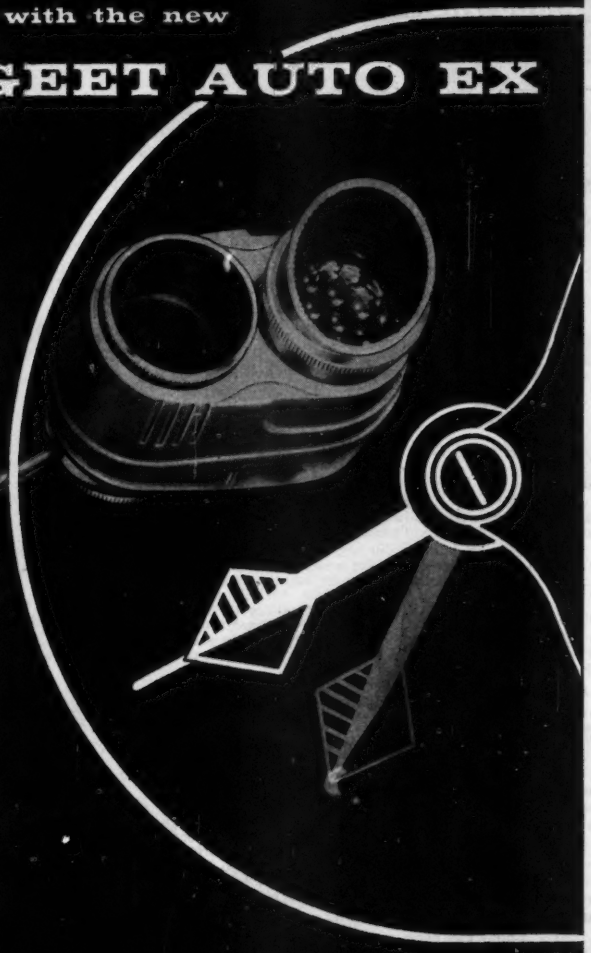

Just line up the arrow with the floating needle on the Elgeet AUTO EX for perfect color movies the AUTOMATIC Elgeet way! The AUTO EX amazing photo-electric cell with its own fast Elgeet f1.9 lens combines to provide your present 8mm movie camera with AUTOMATIC EXPOSURE CONTROL! The Elgeet AUTO EX analyzes light conditions and transmits its information to the floating needle . . . completely ends over-exposure or under-exposure with color film! Fits the standard "D" mount found on most 8mm cameras. Try it — buy it — at your camera store. $49.50

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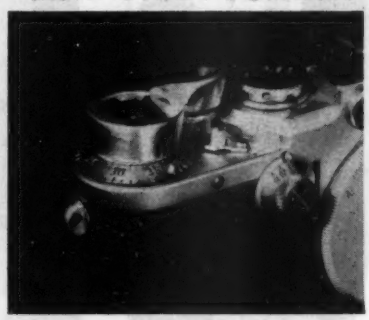
COFFEE BREAK

(Continued from page 14)

volved alteration. You simply slip the Tech-Photo rapid advance lever over the wind. The device is so designed that your finger is positioned right over the shutter release after film has been advanced. We were able to make as many



Tech rapid advance lever . . .

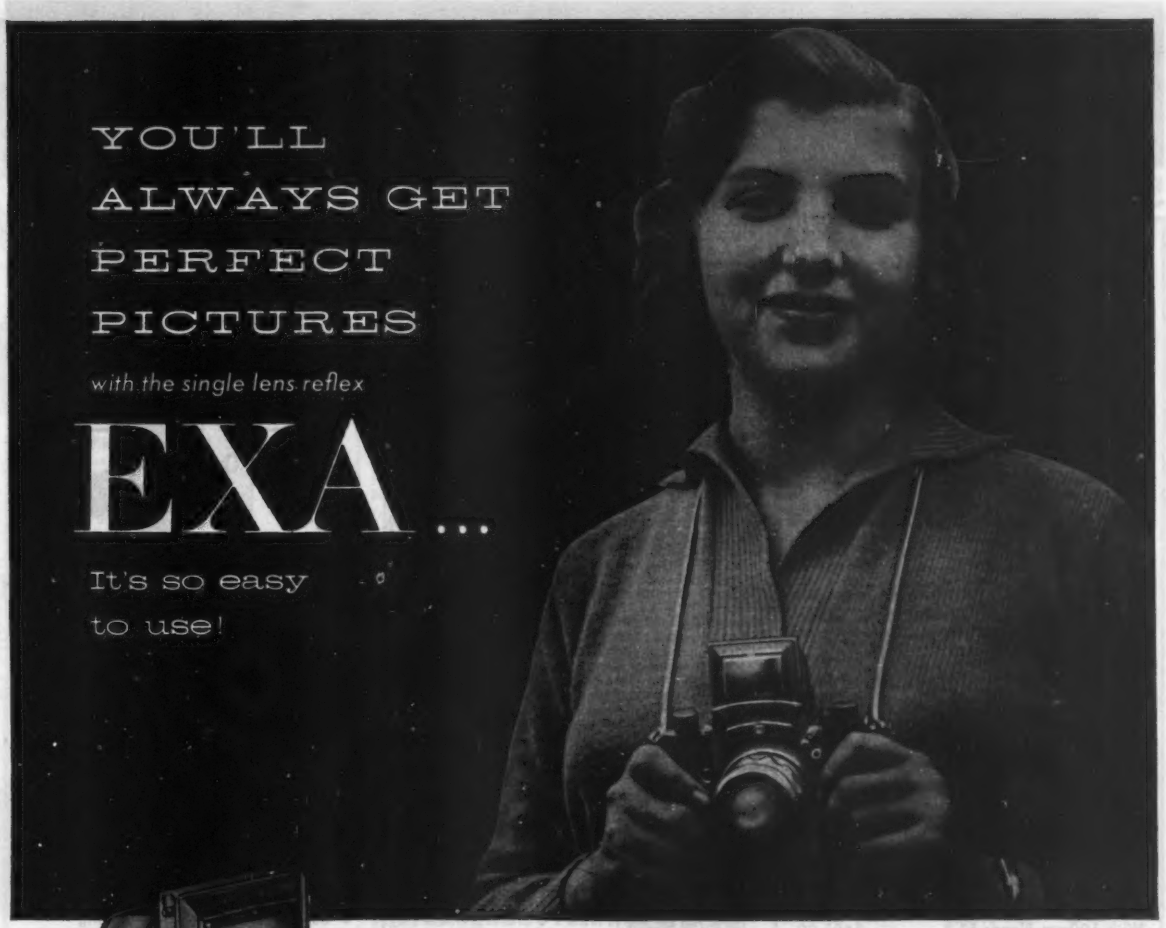
as five exposures in less than seven seconds with the lever—a big improvement over winding the unadorned, knurled knob. Right now, you can get them for most Leica, Tanack, Nicca, Leotax and Nikon-S cameras.

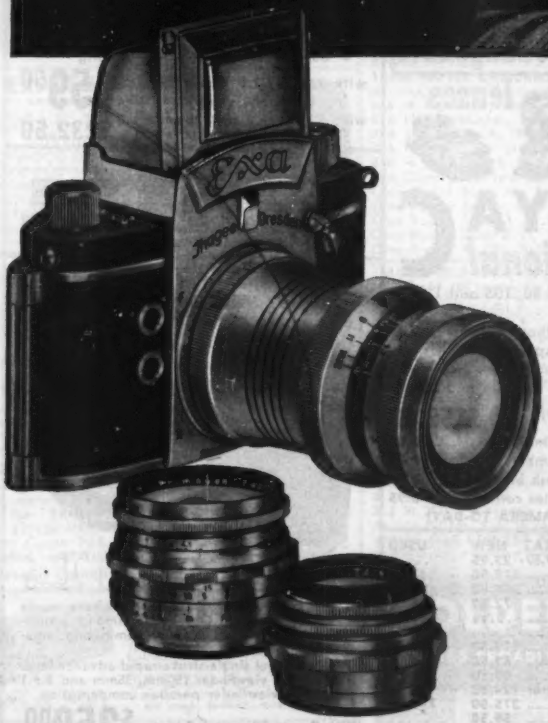
OVEREXPOSURE • • •

Before putting out MODERN's Exposure Issue (June, 1957), we made careful arrangements with a number of concerns to furnish us with exposure materials—a grey card, ASA listings, etc., to offer free to our readers. Alas, we didn't count on the enthusiasm of our friends, and demand far exceeded the supply. While this did teach us a good deal about the quantities required for future free offers to our readers, we can only offer our humble apologies to those readers who missed out. Incidentally, this includes the MODERN editors, who are grey card poor indeed.

COMING NEXT MONTH • • •

Where do some of the world's most famous photographers find their pictures? Do they have some special instinct that tells them where to look? Or, do they have a well thought out system for getting the type of subject matter in which they are interested? The February issue of MODERN will tell you where some of the top names in picture taking go to get the photos they want. The February issue will also have what we think is a definitive statement on the future of rangefinder cameras; what the limitations and advantages of rangefinder cameras are today, and what their future potential is. We think we've discovered an exciting new color photographer—John Cohen. You'll see his work next month, too. Add a complete list of long lenses that can be hand held safely, and reports on new cameras with behind-the-lens leaf-type shutters, and it adds up to what we think will be a challenging issue—one that will stimulate *your* picture making!





Perfect pictures will be yours the very first time you use an Exa! Outdoors in sunshine or indoors with flash, your Exa pictures will give you the crisp lifelike appeal and sparkling artistic qualities of an expert's work!

Even if you haven't handled a camera before, you will be pleasantly surprised and thrilled with the single lens reflex Exa, for the Exa makes photography simple and easy! Yes, the Exa permits you to take color, and black and white pictures according to your own high standards of personal taste and judgement!

Telephoto and Wide Angle lenses are quickly interchangeable with the Exa. Everytime you switch a lens, in effect you not only create a new camera, but you always preview on the ground glass (without extra housings) the very picture you will get—a feature which is not offered in any other camera system!

You'll be proud to own the 35mm single lens reflex Exa . . . the camera that inspires confidence the very first time . . . the camera that is produced by the makers of the world-famous Exakta. See the Exa today. On display at better camera stores everywhere. Free colorful Exa Brochure available on request.

Exa with Waist Level Reflex finder and 50-mm, F/2.9 Meritar Lens with Pre-set Diaphragm $79.50
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100-mm F/4.5 Isconar Telephoto Lens (pictured on Exa) . . . $25.00
100-mm F/2.8 Meyer Trioplan Telephoto Lens $59.50
35-mm F/4.5 Meyer Primagon Wide Angle Lens $59.50

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Greatest 4x5 Camera Ever Built

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With 100mm Planar F2.8 .....$695.00

Features:
View-rangefinder focusing with parallax compensation for hand-held shots. Automatically-coupled normal, wide-angle and telephoto lenses; Interchangeability of roll, sheet or plate film; Quick-change, revolving, ground glass back with swings and tilts; Anatomical Grip with cable release for rock-steady shooting; Back extension for copying without auxiliary equipment; universal flash-gun bracket.

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So tiny, so light, and ready for action anywhere! The only camera you'll always carry in your pocket or purse. Clear, sharp pictures (standard print sizes) Instant loading, no threading. Fast F3.5 lens. Speeds to 1/1000th second. Synchronized for flash. Built-in filters.

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35mm CAMERAS	NEW	USED
Aires III F:1.9 Rfdr.	.....	48.00
Argus C3	45.00	21.75
Argus C4, F:2.8, case, flash	99.50	48.50
Argus C44 case and flash	117.00	58.95
Canon IV-S2, F:1.9 Rfdr.	.....	98.00
Canon V, latest F:1.9	189.00	.....
Contax II, Sonnar F.2	.....	58.95
Contax III, body	.....	34.00
Contax IIA, Sonnar F:2	298.00	113.95
Exa, F:2.9 MX synch.	85.00	33.25
Exakta I, F:2.9 synch.	.....	42.00
Exakta VX Biotar F:2	.....	128.00
Exakta VXIIA, F:2 autom.	399.50	228.00
Kodak Signet, Ektar F:3.5 Rfdr.	* * *	31.95
Kodak Retina II A, F:2 Rfdr.	.....	58.00
Kodak Retina Reflex F:2	195.00	.....
Konica III, Hexanon F:2 FMX	69.50	47.50
Leica IIIA, F:2, Rfdr.	.....	59.50
Leica IIIC, F:2, Rfdr.	.....	78.95
Leica IIIF, F:2 synchro Rfdr.	336.00	123.75
Leica IIIG Elmar F:2.8	273.00	.....
Leica M3, Summicron F:2	456.00	.....
Minolta 'A' F:3.5, Rfdr, synch.	49.50	23.95
Minolta A2 F:2.8, Rfdr FMX	69.50	34.00
Nikon S-I, F:1.5, Rfdr synch.	.....	109.00
Nikon S-2, F:1.5, Rfdr synch.	385.50	154.00
Panon Wide Field Camera	445.00	158.00
Praktina, Biotar F:2 autom.	297.50	148.00
Ricoh 35, case and flash	39.95	27.50
Ricoh 500, F:2.8, Rfdr.	44.95	.....
Tannack F:2 synch Rfdr.	96.00	.....
Voigtlander Prominent F:1.5	270.00	109.00
Voigtlander Vitessa L, F:2	159.50	79.00

Here it is! The twin-lens reflex with interchangeable lenses

MAMIYA C professional

- Accepts matched pairs of 80, 105 and 135mm lenses
- Focuses down to 7"—without attachments
- Semi-automatic film transport
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MAMIYA C PROFESSIONAL, with 80mm f/2.8 lenses **$159.50**

105mm f/3.5 Lens/Shutter Assembly	89.50
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Paramender, mechanical parallax correction	8.95

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Exakta 66, Tess F:2.8	319.50	142.00
Graflex Super D 3x4, autom.	289.50	98.00
Ikoflex IIA, MX, reg. $126.00	72.50	48.00
Kodak Medalist Ektar F:3.5	.....	49.50
Kodak Medalist II, Ektar F:3.5	.....	97.25
Kaloflex F:3.5 autom synch.	119.50	56.50
Master Reflex F:3.5 reg. $189.00	89.50	.....
Minolta Autocord F:3.5 autom.	99.50	48.95
Minolta Autocord 'L,' Exp. Meter	124.50	69.25
Makina IIIS, F:2.9 synch.	375.00	100.00
Mamiyaflex, F:3.5 autom.	59.50	.....
9 x 12 Primar Reflex F:3.5	112.00	67.50
Ricohflex F:3.5 synch	21.50	14.00
Soligor 66, F:3.5 synch.	69.50	44.00
Yashica 'A,' F:3.5 synch.	29.50	18.75
Yashica 'LM,' F:3.5 Exp. Meter	59.50	33.75
Yashicamat F:3.5 autom.	75.00	44.95
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HIGHEST TRADE-IN ALLOWANCE TOWARD THE ALL NEW Canon 8

WORLD'S MOST ADVANCED DESIGN!

So far ahead in every way, the new Canon 8 challenges the finest 16mm cameras on their own level—professional versatility! With the revolutionary Canon 8, your movies are limited only by your imagination!

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Switches to 8 different viewing fields *without* accessory viewfinders or attachments. Has 1:1 life-size, two-eye viewing settings, and dual-color sports finder, too!

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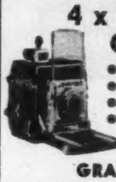

- 135mm Xenar F:4.7
- Compur Rapid MX
- Kalart Rangefinder
- Graflock back

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2¼x3¼ Ann. Speed, F:4.5, Kalart Rfdr	54.50
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Pacemaker Speed 45, F:4.7	138.50
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Linhof 45, F:4.5, Rfdr	168.50
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Rolleicord II, Zeiss 3.5	29.50
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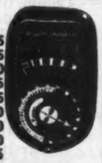

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WESTON MASTER II, Used	10.50
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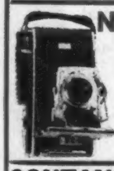
all with Automatic Timer



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Synch. with NOKTON F:1.5 ctd. lens BRAND NEW **$168.00** reg. $364.00

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Stereo Realist, F3.5 Rfdr.	54.50
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Revere Stereo, F3.5 Rfdr.	68.50
TDC Stereo F:3.5	39.50
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All excellent, fully guaranteed.

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SLIDE PROJECTORS	NEW	USED
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Brumberger 'Rocket' autom	39.95	.....
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Golde Coronet 300W blower	23.95	.....
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Realist 620, 2¼x2¼ & 35mm	39.50	19.50
Revere 555, 500W, case	89.95	58.75
Revere 888, 500W autom., case	144.50	78.50
TDC Robomatic, autom case	* * *	88.95
TDC Headliner, 300W, Selec	* * *	29.50
TDC Duo 2¼x2¼ & 35, 300W	* * *	31.50
TDC Stereo Project-or-View	* * *	69.50
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Revere 88, F:2.5	74.50	27.25
Revere Mag. F:2.5	104.00	42.00
Revere Mag. Turret, F:2.5	139.50	68.00
Revere 80, F:2.5	97.00	39.00
Revere 84, Turret, F:2.5	[illegible]	46.00
Vistascope [illegible] reg. $75[illegible]	[illegible]	16.00
Wollensa[illegible] 3 lenses	[illegible]	53.95
Wolle[illegible] 3 le[illegible]	199.50	98.75
Woll[illegible]ses	239.50	127.50
Wo[illegible]nsa[illegible] lenses	149.50	89.50
B [illegible] H 25[illegible] [illegible]	* * *	38.95
B [illegible] 122[illegible] reverse	* * *	98.50
Br[illegible]rger 8m[illegible]ojector	29.95	.....
De[illegible] 750, c[illegible]	166.00	67.75
Keystone [illegible]00 latest, case	99.50	49.50
Keystone K 109, splicer, case	169.50	66.95
Kodak Brownie, case	* * *	31.95
Kodak Showtime, case	* * *	66.50
Revere 85, 500W	114.50	41.00
Revere 90, 750W	149.50	61.50
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B & H AutoMaster, 3 lenses	* * *	132.00
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B & H 70DA, F:1.9	.....	159.50
Pan Cinor Zoom lens 60mm	.....	108.00
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Cine Kodak Royal, F:1.9	* * *	86.00
Cine Kodak Special I, F:1.9	.....	325.00
Cine Kodak Special II, F:1.4	* * *	589.00
Cine Kodak K 100, F:1.9	* * *	148.00

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	NEW	USED
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Revere Mag. 16, F:1.9	182.50	52.50
Revere Mag. Turret, 3 lenses	.....	89.00
Revere C101, 100' F:2.5	169.50	69.00
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WRITE FOR LOWEST PRICE	* * *	

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- Single flash post
- Improved shutter
- Body lock
- New Exposure counter
- With automatic Tessar 2.8

$198.00 BRAND NEW

with autom. Biotar F:2 .. $219.00
with autom. Xenon F:1.9 $223.00

WE GUARANTEE HIGHEST TRADE-IN ALLOWANCE FOR YOUR PRESENT EXAKTA

35mm Travegon F:3.5 W.A. autom., L.N.	43.00
40mm Cassaron F:3.5 W.A., NEW	29.50
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50mm Auto-Xenon F:1.9 automatic, L.N.	98.00
58mm Biotar F:2 automatic, L.N.	96.00
75mm Biotar F:1.5 ctd, L.N.	78.50
135mm F:3.5, pre-set, NEW	37.50
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180mm Tele-Picon F:5.5, pre-set, NEW	45.00
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3-lens Turret 16mm Camera

- 1" F:1.9 standard lens
- 3" F:2.5 telephoto
- 17mm F:2.7 W.A.
- Matching Viewfinders.

USED **$283.95**

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B & H 200EE, 16mm Mag camera built-in electric eye, F:1.9, used **$187.50**

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$29.95 F:3.2 ctd. lens, synch. with case and flash BRAND NEW

Reg. $66.50

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Xenon F:2, LVS, Exp. Meter

$64.00 and your Retina all *

$89.00 and your Argus C1 *

$58.00 and your Vitessa *

*pending inspection

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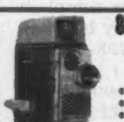

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LETTERS
TO THE EDITOR

Shoot It Straight

Sirs:

This is in no way to be construed as "anti-Wolbarst, pro-Steichen," as per the John Wolbarst item in "Coffee Break," June MODERN, but only a rebellion at over-gimmicked posing situations to illustrate a natural situation.

I am enclosing a selection of pictures made as a "weather art" assignment last week (*sample, above—ed.*), with the thought that they might tell the story on how I cover such an assignment. I was enthusiastic about the reception the editors gave the pictures, and feel that "straight shooting" is what the newspaper readers want, and is here to stay.

Yours, for modern photography,
Jervas W. Baldwin, Staff Photographer
The Des Moines Register and Tribune

Set And Preset

Sirs:

Your October issue on lenses is a whopper. It should get a wonderful response from your regular and from many new readers.

Just in case your readers complain to you about the discrepancy between the price shown on page 128 for the 400mm Fern Kilar ($264) and the price for the same lens shown in our ad on page 54 ($239.50), Kilfitt has not yet supplied us with the lens equipped with a preset diaphragm and we are therefore still offering the regular lens with standard diaphragm at the old price of $239.50.

New York, N. Y. K. W, Luhn
Kling Photo Corp.

Completing The Sound Story

Sirs:

The story on Magnetic Sound for Motion Picture Projectors in the Sept. issue of MODERN PHOTOGRAPHY does not give the complete picture, since it omits a very important product for adding magnetic sound to 16mm motion picture film—the Victor Magnesound.

While it is true that the Victor Magnesound can be used only in combination with the Victor 16mm Sound Motion Picture Projector, there are many thousands of these projectors in existence, and every Victor model manufactured since 1940 can very quickly and easily (without the use of any tools) be converted for magnetic sound recording and play-back.

I will be very glad to send literature describing the Victor Magnesound to all your readers who may be interested in it.

Plainville, Conn. Hy Schwartz, Pres.
Victor Animatograph Corp.,
a division of Kalart

Barefoot And Sandy-Sighted

Sirs:

Your cover for the September issue —while pictorially pleasing and certainly an attention-getter—made me shudder. Imagine someone brave (or foolhardy) enough to plunk an expensive reflex camera into the sand.

As a graphic illustration it was fine. As an example of how to treat a fine camera, I imagine it will draw comments similar to mine.

Malden, Mass. Jim Scott

• *It did.—Ed.*

Sirs:

With regard to your September cover, I too am amazed. I haven't figured out whether she is supposed to be picking the camera up or setting it down, but I do know I wouldn't let anyone set *my* camera in the sand for *any* type of a picture. But of course she can always dunk it in the water and wash the sand out.

Bemidji, Minn. Gerald Shirk

Sirs:

I have followed the suggestion for improving my summer pictures, as illustrated on the cover of the September issue of MODERN PHOTOGRAPHY.

Contrary to expectations, I have found that immersing my camera in sand has done very little to improve the quality of my photographs, or, for that matter, my camera.

Please advise.

Brooklyn, New York Shel Weston

Sirs:

You, the engraver, and the photographer are amazed at your September cover? Then, move over, be-

(Continued on page 22)

EXAKTA

camera owners represent every field of activity . . . industry, science, medicine, education, and government. Here is a partial list of Exakta camera owners from the Exakta Registry File:

Alameda County Sheriffs Dept., Oakland
Alaska Department of Health
Albuquerque Gravel Products Co.
American Airlines
American Can Co.
American Cyanamid Company
American Museum of Natural History
American Seating Company
Appalachian Electric Power Company
Armour and Company
Asbury College
Atlantic Refrigeration Co.
Bayart Products
Beckley Memorial Hospital
Boston University
Brattleboro Publishing Co.
Burroughs Wellcome & Co.
California State Polytechnic College—*2 Exaktas*
Caterpillar Tractor Co.
Centron Corporation Inc.
Chicago Osteopathic Hospital
Children's Hosp. Research Fndtion., Cincinnati
Children's Medical Center, Boston
Chronic Disease Research Instit., Buffalo
City of Seattle
Cleveland Museum of Natural History
Coca Cola Co.
Colorado A&M College
Colorado State University
Columbia-Southern Chemical Corp.
Columbia University
Comm. of Game & Inland Fisheries, Richmond
Comm. Game & Fresh Water Fish, Fla.—*3 Exaktas*
Consolidated Laboratories Inc.
Cornell University
Corning Glass Works
Cotton Prod. Assn., Atlanta
Cranbrook Instit. of Science
Creedmore Institute
Cullen Veterinary Clinic, Mankato, Minn.
Dartnell Corporation
Department of Public Safety, Oklahoma City
Detroit Institute of Arts
De Goesbriand Memorial Hospital
Dow Chemical Co.
E. I. Du Pont De Nemours & Co.
Durez Plastics & Chem. Co.
Encyclopedia Britannica
Esso Standard Oil Co.
Explosive Ord. Disposal Tech., Indian Head, Md.
Fresno State College
General Electric Company
Glendale Sanitarium and Hospital
B. F. Goodrich Co.
Graphic Associates, San Diego
Gulf States Utilities Co., Baton Rouge
Hallburton Oil Well Chem. Co.
Harbor General Hospital
Harlam Memorial Hospital
Harvard Biological Laboratories
Houston T.B. Hospital
International Business Machines Co.

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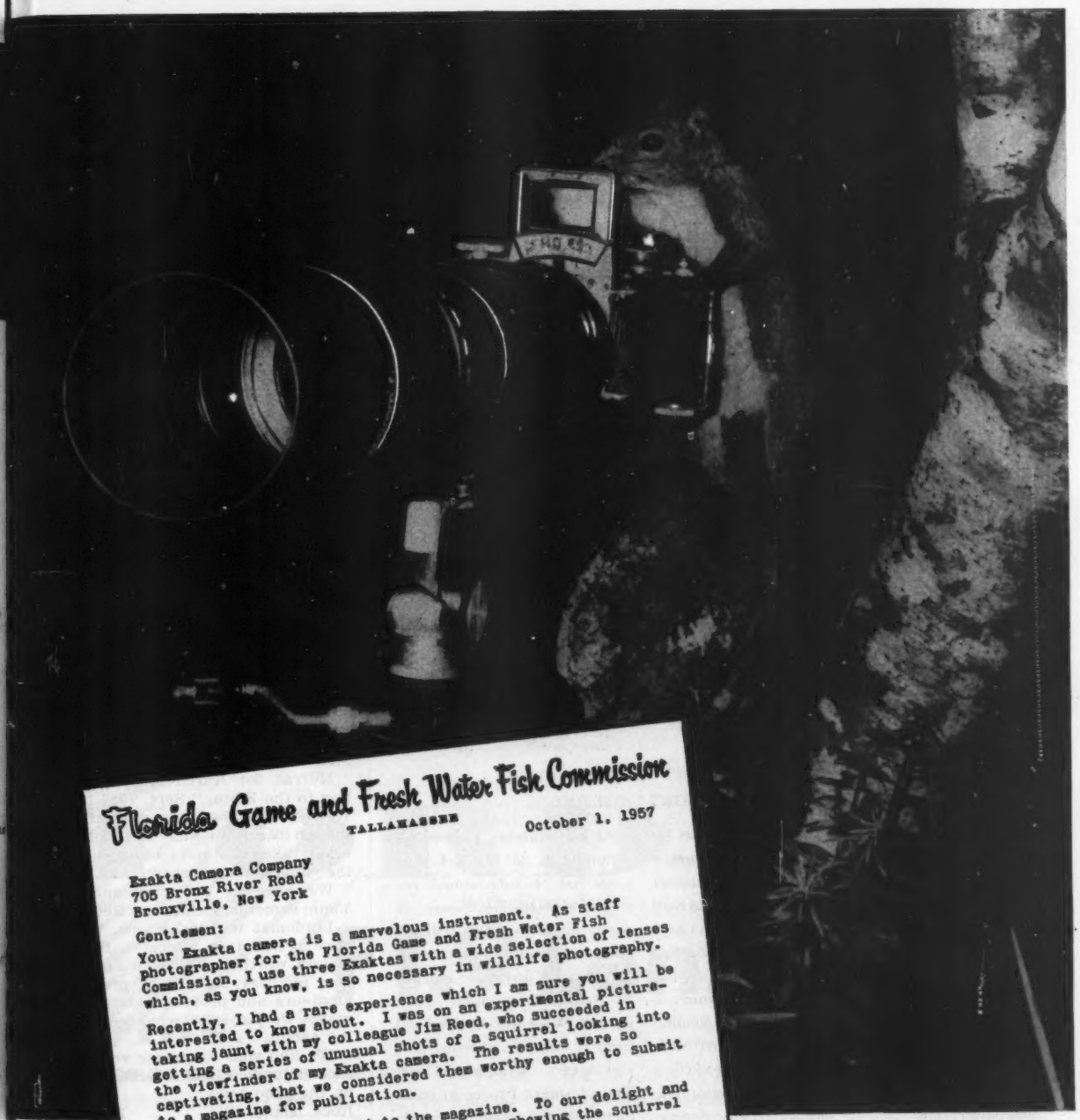

Florida Game and Fresh Water Fish Commission

TALLAHASSEE

October 1, 1957

Exakta Camera Company
705 Bronx River Road
Bronxville, New York

Gentlemen:

Your Exakta camera is a marvelous instrument. As staff photographer for the Florida Game and Fresh Water Fish Commission, I use three Exaktas with a wide selection of lenses which, as you know, is so necessary in wildlife photography.

Recently, I had a rare experience which I am sure you will be interested to know about. I was on an experimental picture-taking jaunt with my colleague Jim Reed, who succeeded in getting a series of unusual shots of a squirrel looking into the viewfinder of my Exakta camera. The results were so captivating, that we considered them worthy enough to submit to a magazine for publication.

Only one picture was sent to the magazine. To our delight and pride, this magazine bought the picture showing the squirrel and the Exakta and soon ran it on a full page.

I am enclosing other pictures which I took of the squirrel looking into the Exakta viewfinder and the shots which led up to it. As you can see, they are all reasonably good and unusual pictures.

I am really sold on the splendid performance and versatility of your cameras. They have proved very satisfactory under the most demanding conditions of my job. I look forward to many more rewarding years of creative adventure with these fine instruments.

Very truly yours,
GAME AND FRESH WATER FISH COMMISSION
BY B. E. Johnson
B. E. JOHNSON, Staff Photographer

BEJ:mns

P. S. The squirrel picture I refer to above appeared in a recent issue of Life Magazine!

Descriptive Exakta Brochure "Operation Squirrel," available free upon request.

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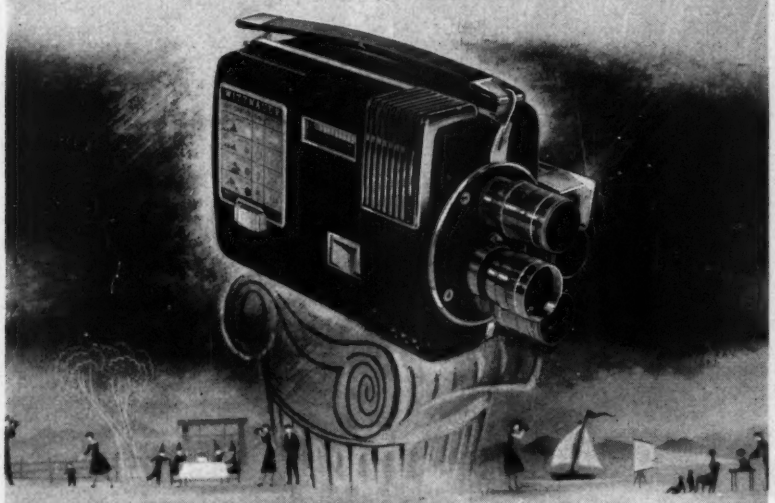

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LETTERS TO THE EDITOR

(Continued from page 20)

cause we are both amazed and *shocked!* We don't know how Carol Darnell's other end looks, but it will have to be mighty fetching to induce us to lend her *or* photographer Maynard Frank Wolfe *our* new Rollei.

(What grit emory cloth do you recommend for cleaning a Sonnar lens?)

Whittier, Calif. Max Flanders
Steve Flanders
Steve Somodi

• MODERN *appreciates the concern of its readers—is pleased to report that Rollei is still doing fine, and model Carol Darnell has quite recovered from her severe case of overexposure.—Ed.*

Meterless Model III

Sirs:

I am the very proud owner of a brand, spanking new Model III Contaflex. In the article, "What's the State of Prism Reflexes?" in your August issue, you listed the Contaflex III as having an exposure meter built in. Not so. This is a feature of the Models II and IV. I chose the III mainly because it is *without* meter. I like the versatility of a hand-held meter much better than the limited capabilities of a built-in one.

Chicago, Ill. Kurt Youngmann

Controversy Pursued

Sirs:

Hurrah for Karen Murphy ("Letters to the Editor," Sept. 1957 issue)! We both feel that your magazine, although intended mainly for adults, has never taken a stand looking down on the young photographer.

We have at our command three 35mm cameras, including a Retina and a Lordomat with f/1.9 lens. We also have between us almost a thousand dollars' worth of darkroom equipment. Our pictures have been praised by amateurs and professionals alike. So maybe we, too, know what we are talking about.

We like your magazine very much, especially your 35mm articles. Keep up the good work.

Rock Island, Ill. Bob Baron
Mike Maggid

Correction

Sirs:

I would appreciate it if you would make a correction in your next issue on the ASCOR S506 studio camera stand which you have listed in your "New Products" column (November, 1957) as $2.95. The correct price of this product is $295. and I believe that it is a big difference.

New York, N. Y. Nelse Einwaechter
American Speedlight Corp.

• *We believe so, too, and hasten to offer apology to those readers who may have been misled by* MODERN'S *misplaced decimal point.—Ed.*

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Plus...

WORLD'S ONLY 35mm in the $100 class with 40mm Semi-Wide Angle f1.9 Lens . . . to increase your picture-taking opportunities even in cramped quarters (get more in your pictures without having to back up too far)! . . . to increase the depth of field in your pictures for more striking and original results!

WORLD'S ONLY 35mm with the unique "Snapshot Lock". . . to save you time by enabling you to shoot from 6 to 15 feet . . . at f8 . . . *without* focusing!

WORLD'S ONLY rangefinder 35mm with the Built-In Film Cutter . . . to save you money by enabling you to develop a partially exposed film cartridge without waiting to finish your roll . . . *without* ruining the unexposed portion of your cartridge—and it accepts bulk film cassettes to save you even more money!

. . . **AND** these premium features: rapid advance lever, LVS exposure system, or independent settings. 1 sec. to 1/500 sec. MFX shutter, brilliant, brite-line view-rangefinder, double-exposure prevention and intentional double-exposure device.

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In Canada: Taylor, Pearson & Carson (B. C.) Ltd., Vancouver, B. C.

New Photo Books

INTERNATIONAL PHOTOGRAPHY YEAR BOOK 1958, edited by Norman Hall and Basil Burton. 190 pages. Amphoto, N. Y. $6.95

If you are a picture book aficionado who can afford to collect the many excellent U.S. and foreign photo annuals year by year, you may have noticed a change recently. Ten years or so ago, European annuals, perhaps reflecting the pains of war's aftermath, displayed a brooding, resigned, unhappy, groping, soul-searching photographer, mirroring himself in his pictures. The American annuals, on the other hand, seemed to reflect the "whoopie, the war's over" attitude. They bubbled over with life, laughter, enthusiasm.

Today the latter approach can be seen in the European annuals. But even the best of the American books, mired in the careful confines of the candid camera, the decisive instant and existing light, often leaves one impressively depressed. For a psychological lift, try the new *International Photography Year Book*. Mssrs. Burton and Hall, having been responsible for a good share of the new European attitude toward picture collecting, have again turned out a superior, sunny, bright, enthusiastic volume which may cause you to grab your camera and go to shoot pictures yourself.

As is usual in this annual, the editors have done better by the European photographers than by the American. You will find new, unpublished pictures by Mario de Biasi, Rune Hassner, Gotthard Schuh, as well as photos by new names in photography. However, U. S. contributors are represented by an abundance of well-known names attached to rather ordinary pictures.

It is, therefore, the European photographers who will generate the most excitement in this book. There are a few delightfully atrocious bits of corn (who needs a photograph of a mouse on a ladder drinking from a cordial glass?), but the general run of pictures is bright, new, technically excellent and well-reproduced. This is one annual you should have in your collection, aficionado or no.—H. K.

CHILD PHOTOGRAPHY MADE EASY . . . by Josef A. Schneider. 135 pages, profusely illustrated. Amphoto, New York. $4.50

One of today's finest photographers of children tells how it's done. Considerable emphasis is placed on the

psychology of capturing a child's attention, with games suggested for every age group.

The fundamentals of camera and lighting technique are covered, too, with special chapters on movies and color.

Illustrations, in black-and-white and color, serve both to point up the text and as examples of the engaging shots parents can make themselves—with a little practice and the proper kind of applied psychology.—M. T.

PHOTOGRAPHY ANNUAL 1958. 250 pages, profusely illustrated. Ziff-Davis Publishing Co., N. Y. Soft cover, $1

Some people will argue that the 1958 annual is not up to the standards of the 1957. Others will say it's superior. Whatever side of the photo fence you pick (we feel that it's slightly below last year's) the annual remains a lot for the money. Black-and-white varies in quality. There are great pictures—white sheep grazing on a black hillside—there are others which should make the editors blush—nudes racing atop sand dunes, for instance. However, should modesty demand, you could easily tear out the offending pages and still have the best bargain in a black-and-white annual. There are 24 pages of color, of which about four are excellent. The others are static, coy or suffer from a lack of imagination—on the part of the editors or the photographers. Maybe both. Anyhow, buy it.
—H. K.

HOW TO MAKE GOOD PICTURES, by the Editors of the Eastman Kodak Company. 190 pages, profusely illustrated in color and black-and-white. $1

In the 30th edition of what must be the most popular book on picture making ever printed, the editors at Kodak have produced a handsome manual covering all phases of simple photography—snapshots, indoor pictures by flash or flood, the proper use of exposure meters, exposure data for color film, plus some bits of technical photography. By printing the book with soft covers the publishers have succeeded in setting the price of the book at an incredibly small figure.

The new edition is characterized by more and better illustrations in color and black-and-white—less mawkish, posed sentiment and more natural, lively photography. In addition, the text is interesting and crisp.—H. K.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 37.

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. . . so revolutionary in design — so unlimited in scope, it became the FAVORITE OF SERIOUS-MINDED AMATEURS 4 months after its introduction!

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the LARGE CAMERA

by ANDREAS FEININGER

Staff Photographer for *Life* Magazine

What constitutes a "good" photograph? Part I of a four-part analysis.

Although this column is devoted to the large camera, let's always keep in mind that whatever the size of the camera, it is merely a tool—a tool for making photographs—and in the final analysis what counts is the picture. Nobody but a photographer would normally think of asking what kind of camera or technique was used to make a certain picture. The people we make our pictures for—the "audience" of a magazine, the "readers"—don't give a hoot. So today, for a change, instead of talking about the means a photographer uses, I will talk about his goal, the photograph.

Any photograph is the result of three main factors: the photographer, the subject, the photo technique. Each should contribute something important and unique to the photograph, and failure of one usually results in the failure of all—failure of the picture itself. To realize why, let's take a quick look at each of these components.

The photographer

He selects the subject of his pictures. But even if he doesn't select the subject (as is often the case in magazine assignments), he is responsible for the subject-approach and its photo-technical handling. His contribution to the picture's success is made mainly through his mind and eye. He must decide what the picture's purpose is; what the subject's meaning is and how it can be translated into photographic terms; what is important to its characterization; what is superfluous to its rendition and what is distracting. He must also decide what should be shown and what left out for clarity's sake; how the subject should be presented in terms of viewpoint, perspective, scale, illumination, composition; how to make the picture beautiful, exciting, moving, shocking—anything but dull—so it will hold the interest of a public satiated with photographs.

The subject

Though modern photo technique makes it possible to photograph almost any imaginable subject, any experienced photographer knows that some subjects are photogenic, and some are unphotogenic. Photogenic subjects, because of certain inherent qualities suitable to rendition through typically photogenic means (listed and discussed in a special chapter in *The Creative Photographer*), make good pictures; unphotogenic subjects don't because they lack such qualities. This has nothing to do with the importance of a subject. For example, most electronic devices are fabulous in their workings; but because they are unphotogenic, as far as pictures are concerned, they are no more interesting than a shoe box. Now, one reason why successful photographers are successful and their photographs are so good is because they avoid unphotogenic subjects and concentrate on those that, because of photogenic qualities, promise good pictures.

The photo technique

It should go without saying that, to qualify as "good," a photograph must be technically perfect, i.e., factors such as sharpness, blur, contrast, gradation, graininess, etc., must be deliberately chosen and controlled by the photographer in a way best suited to bring out the character and meaning of his subject.

We all know that there are many pictures of photogenic subjects that were carefully chosen and rendered in technical perfection, by experienced photographers, that are not exactly bad but somehow dull and boring—just "like millions of other pictures." They are not "good" because they leave us cold, and they leave us cold because they seem too familiar. As example, I want to mention Western landscapes and girls on sunny shores. The photographs are sharp and crisp, colorful and clean. No subjects could be more photogenic and yet, because we feel we have seen them a hundred times before, we are bored. We think, "Very nice, but so what?"

Such pictures are dull because they don't offer us anything new. They lack what I call "plus value," without which, in my opinion, no photograph can be really "good."

In order to qualify as "good," a photograph must give the reader more than he could have experienced had he seen the subject at the moment the photograph was made.

These are some plus values: a new experience, a new awareness, something learned that one didn't know before, something revealed by the camera that is invisible to the naked human eye; a surprise, a shock, a discovery in the realm of vision—in short, *something new.*—THE END

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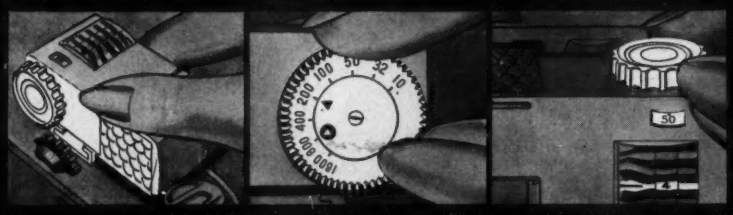

Slide Meter into accessory shoe | Set ASA rating | Set desired F stop opposite arrow

This automatically sets shutter speed

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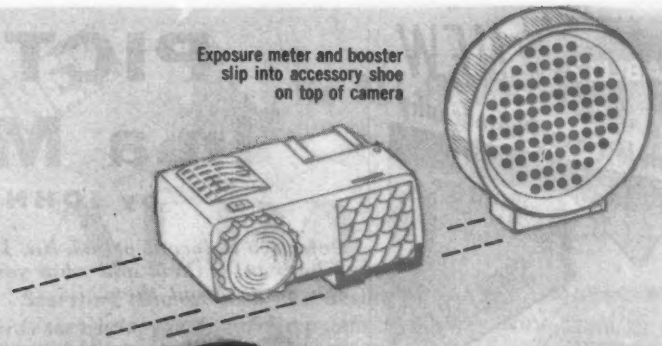
Minolta accomplished this by turning camera and shutter specifications over to optical engineers, who then designed these lenses to perform *precisely* to these specifications.
Available in: f:3.5 – 35 mm. Wide Angle Lens
f:2.8 – 85 mm. Telephoto Lens
f:3.8 – 100 mm. Telephoto Lens
135 mm. Telephoto Lens (available soon)

***But the most* FANTASTIC *part is the price*...$129.50**
WITH f:2 LENS

MINOLTA



Exposure meter and booster slip into accessory shoe on top of camera

new

Check these features against any 35 mm. camera costing up to $450:

Features	Minolta Super "A"	Any other camera
Coupled exposure meter system, available (automatically sets shutter speed)	Yes	
Interchangeable lenses	Yes	
Fully synchronized at all shutter speeds	Yes	
Ultra-brilliant "Lumi-Frame" viewfinder	Yes	
Single window range/viewfinder	Yes	
Shutter speed from 1 sec to 1/400 & bulb	Yes	
Automatic film counter resets itself	Yes	
Single-stroke lever advances film, counts exposure and resets shutter	Yes	
Rapid film rewind	Yes	
Price with Rokkor 50 mm. 7-element f:2 lens, completely coated and color corrected. (Case, extra lenses and coupled exposure meter extra.)	$129.50	

The more you know about cameras... the more you'll appreciate Minolta

MINOLTA "A"... $49.95 – Fully automatic: Single-stroke lever advances film, counts exposure, resets shutter ... Rokkor 45 mm. 4 element, f:3.5 lens, completely coated and color corrected for color film ... single window range/viewfinder ... shutter speeds from one sec. to 1/300 and bulb ... MX flash synchronization.

MINOLTA "A2"... $69.95—Same automatic features as the "A"... plus a 5-element Rokkor f:2.8 lens ... brilliant "Lumi-Frame" viewfinder ... shutter speed to 1/400 and built-in self-timer.

MINOLTA AUTOCORD $99.50 – Fully automatic, film advance and shutter cocking ... 4-element Rokkor coated f:3.5, 75 mm. lens and matching f:3.2 viewing lens ...shutter speeds from one sec. to 1/500 and bulb ... one-hand operation with helicoid focusing from 3 ft. to infinity ... direct reading light value scale.

MINOLTA AUTOCORD "L"... $124.50 – Same exceptional features as the AUTOCORD ... plus built-in exposure meter correlates with simple light value scale.

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- Unbelievably lightweight: 1½ ounces!
- Remarkable light output: Guide number 35 for Ektachrome.
- Perfectly uniform light distribution.
- Flash speed 1/500th of a second.
- Compact powerpack in attractive leather case takes 3 standard 1.5 volt dry cells.
- Built-in testlight.
- Simple extension cord allows use on 110 volt A.C.
- Short recharging time: 10 to 15 sec. with dry cells; 5 sec. on A.C.
- 3-section bracket allows miniature reflector to be placed extremely close to subject . . . making the RECTABLITZ also the ideal unit for macrophotography.
Special clamp attaches RECTABLITZ to camera case of Rolleiflex or other Twin-lens Reflex cameras!
Special shoe fits RECTABLITZ to Minox camera without synchronization cord!
See your franchised dealer today or write for free illustrated brochure MR-1
RECTABLITZ w/Standard shoe, powerpack and A.C. cord $69.90
RECTABLITZ w/special shoe for Minox camera, powerpack and A.C. cord. $75.90
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PICTURES in a MINUTE

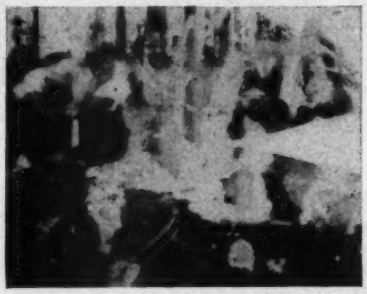
by JOHN WOLBARST

Defective Polaroid prints, No. 1: What causes them and what you can do to avoid them.

When an obviously defective print comes out of the back of a Polaroid Land camera, one of two reactions is most likely to occur: The photographer gets mad at the film, the camera and Polaroid Corp. Or, being a more meek type he just accepts the fact that he isn't very smart or nimble fingered. Now it's true that sometimes a defective film may be at fault, and in future columns I'm going to deal with that problem. But this time let's look at a couple of very common photographer-caused print defects.

1. Failure to release film

There's nothing more important in the operation of the Polaroid than pulling the tab that projects from the slot at one end of the camera. As I've explained previously, this starts the whole developing process going. If you don't pull the tab, you won't get your picture in a minute, or in a month.



1. This is what happens when you pull strongly on the tab without operating the film release first.

But, before pulling the tab you *must* operate the film release switch on the back of the camera. Just push it one way or the other. Or, if your older model camera has a button, give it one good push and get your finger off it. As for the Highlander, you release the film by pulling the cutter bar up and *all the way back* sharply.

What if you don't release and pull the tab anyway? Well, just look at the total disaster in *photo 1*. Someone with a strong right arm gave a good tug. Since the release hadn't been operated the film was still held firmly by two metal stop pins which project through the various paper layers.

Pull—rip—mess. The pod full of developer gets torn apart, there's glop all over the inside of the camera, the torn film gets tangled in the rollers and there you are. This can cause the loss of an entire roll of film if you do it with the first shot on the roll.

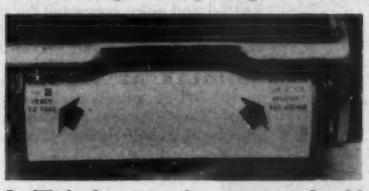
So remember, *always release the film before pulling the tab.*

2. Tab not pulled far enough

If you keep getting prints with a mourning band across one end (*photo 2*), this is due to not pulling the tab far enough. You'll notice that when you start to pull, the paper comes out about six inches and then there's a resistance. However, you have to pull about another half inch, overcoming the first feeling of resistance and continuing until you feel a solid stop.

2. Black strip at left shows area which was not exposed because the tab wasn't pulled far enough when developing the previous print.

Sometimes the first resistance is deceptively strong and you may think you've reached the end of the pull. Check this by lifting the cutter bar and looking for the printed instructions shown in *photo 3* (naturally, they'll vary with the film type). If the complete instructions are not fully visible, keep on pulling. But as soon as the printing comes into view and you hit the firm stop, cease pulling.—THE END



3. With the cutter bar up, you should be able to see all this printed matter. If not, the tab has not been pulled all the way, so pull it further.

In the Sept. 1957 issue we offered a metal adapter to fit Polaroid flashguns. Now Polaroid Corp. has discontinued this item, so please don't write in for it.

the CAMERA CLUBS

by MABEL SCACHERI

Weathering the Holiday Season: Keep club activities simple and timely during the busy days ahead.

Any way you look at it, the holiday season is quite a blow to a camera club. To the entire nation, in fact. Well, what's to be done about it? Most clubs have given up Christmas parties. The members are all partied out and don't show up for the club soiree. Yet you don't want the club to grind to a stop.

Post-mortem

One thing the club members will be doing in December—the same thing they were doing last December—shooting Christmas pictures. Why not have everybody bring in some color slides from last year and hold a clinic or post-mortem? Discuss ways in which the pictures might have been improved, or rave about their good points. This confab should be helpful in shooting this year's Christmas crop.

Take, for instance, the Christmas tree. Even in color it is a difficult subject to handle. Flat flash from the camera produces a hideous, confusing mess of shadows and branches. Detail, detail, and no organization. Kids and a jumbled collection of their gifts with the tree as background.

If any member has made a good Christmas tree picture, he has certainly used several lights on the tree as a whole, or more likely isolated just a small part of the tree as one part of a shot of the kids and their toys. The contrast between this material, properly handled, and the jumbled pictures brought in by the hasty, typical tree-shooters should provide a vivid lesson.

Some clubs arrange for one night field trip in December, to scout the town and shoot the best outdoor trees and Christmas displays. The weather can easily foul up such an expedition, but that you can say of any field trip. You might make these shots the basis of a club contest in January, although I must say that, with everybody pointing lenses at the same material, there isn't much variety in the pictures. You really need a broader, less limited tar-

(Continued on page 32)

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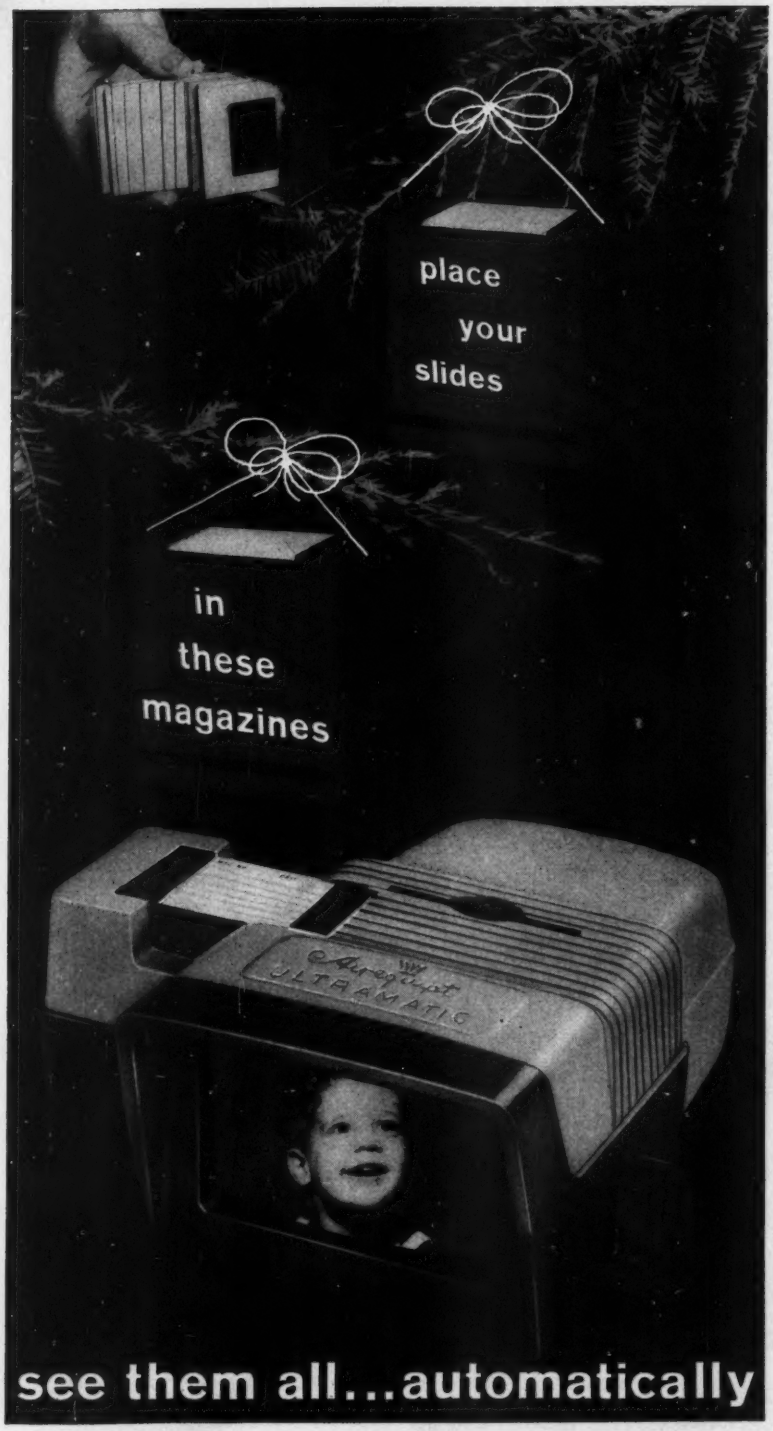

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CAMERA CLUBS

(Continued from page 31)

get for a field trip if you are to have a contest on the shots obtained.

Most clubs are short on equipment. They could use one more enlarger, or some stainless steel trays instead of those battered enamel wrecks, or a really good slide projector in which slides variously mounted could go through without sticking. Anyway, with everybody all steamed up with the spirit of Christmas giving, your club might sell the members on chipping in for a club Christmas present.

Spirit of the Season

Personally, I think it would be right in the Christmas spirit if every club member would shoot a couple of rolls of color for some family that doesn't have a camera, or can't really afford to shoot color but would still like to have pictures of its own Christmas doings as a record, or to send to relatives. But, I also know, from personal experience, how hard it is to carry out good intentions at a busy time such as the holiday season. It's a good idea only for people who would really get a warm satisfaction from rendering this friendly service.

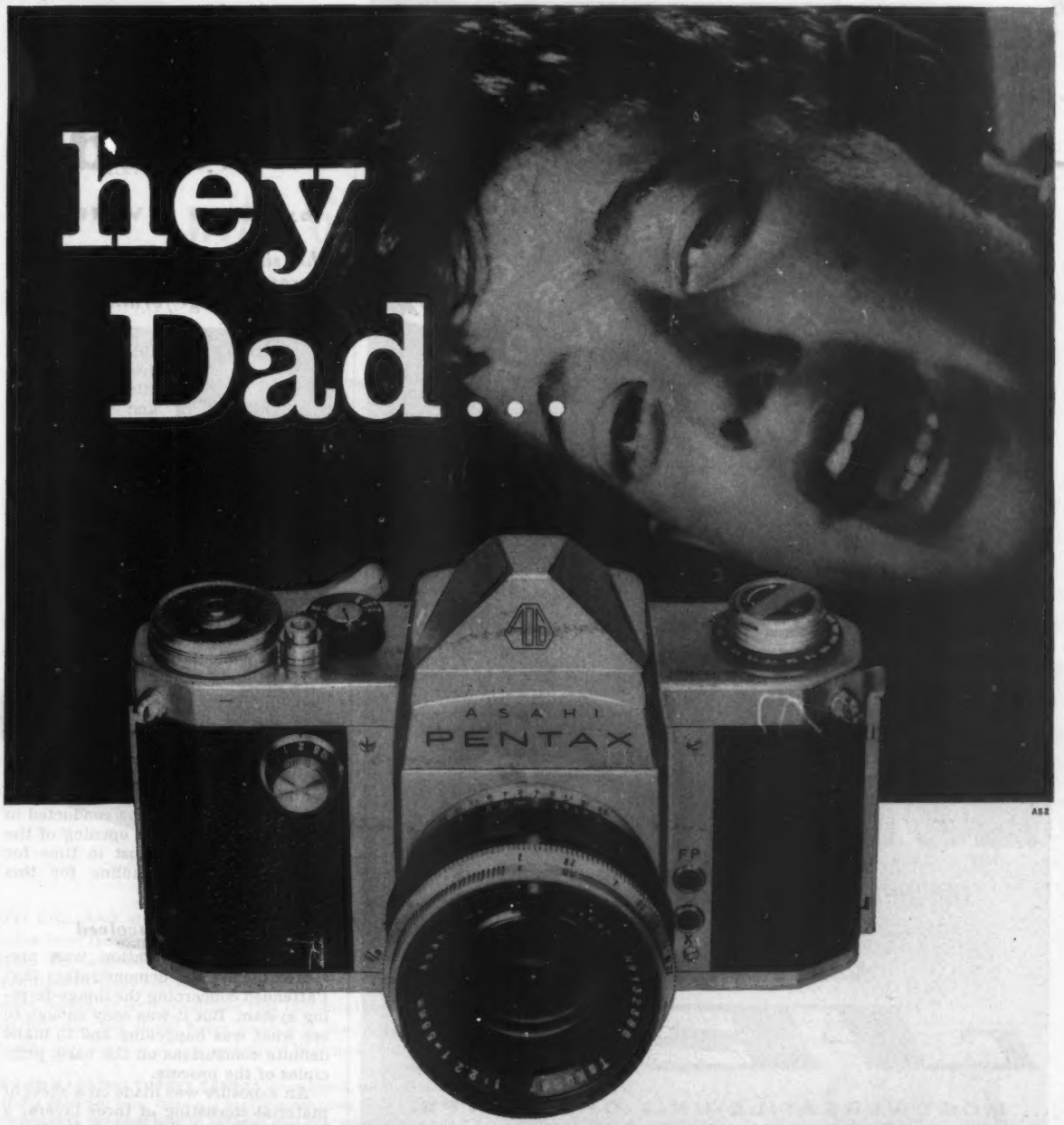
And how about some of those new members who may be solitary souls not spending Christmas with their families? Or maybe even some of the old members? Certainly they would have pleasant proof of the genuine friendliness of the photographic fraternity if one of the members invited them for Christmas dinner.

The buddy system

Speaking of new members, some of the clubs in the New York area have instituted what they call "the buddy system." At each meeting the president assigns an old member to sit beside a new member, or a visitor. There are all kinds of questions about club procedure, or what is meant by the "point" method of judging, or why the judge said that shot was just a postcard picture, which arise in the minds of the inexperienced. They won't pipe up and ask these questions before all those strange people, but they will ask a "buddy."

Camera club members often find it hard to comprehend the bashful, they're-all-so-much-smarter-than-I-am mental state of newcomers. Old members know it's all just a game of trying to come out top banana in a monthly contest, and that every member has a lot to learn. The greenhorn is likely to feel he is fighting way out of his class unless active steps are taken to reassure him.

Well, here's hoping you club people all have a wonderful Christmas and don't get too many simply impossible photographic contraptions in your Christmas stocking. A few are all right—there you have the makings of a fine white elephant sale at the club in January.—THE END



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combines rapid-wind design with penta-prism viewing and instant return mirror

Here's the startling combination of major features that make the ASAHI-PENTAX one of the fastest-handling, smoothest-functioning 35mm single lens reflex cameras ever designed! Your eye focuses on a life-size image on a Fresnel-lens brightened ground glass... the single-stroke lever changes film and recocks the shutter... the amazing ASAHI-PENTAX mirror *instantly* returns so you repeatedly *see—shoot—see* again before even completing your tripper action! See ASAHI-PENTAX at your local camera store for a reflex camera revelation!

- Focal plane shutter—T, B, 1 second to 1/500
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- **With Takumar 6-element 55mm f2.2 ... $195.00**

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What's Ahead?

by LLOYD E. VARDEN

The silver halide photographic process has another competitor —a new image-forming system.

During August, 1957, word got around that the Minnesota Mining and Manufacturing Company had a new photo-recording process on the verge of introduction. The Wall Street Journal and a few other big-league commercial publications verified earlier rumors, but none of these sources gave enough details to enable one to figure out the mechanism of the image-forming system. Curious individuals were left up in the air with non-revealing statements such as, "The new process and equipment will be described and demonstrated at the Business Show to be held in New York during the latter part of October."

Fortunately for me, a series of private demonstrations was conducted in New York prior to the opening of the Business Show, and just in time for me to meet the deadline for this column.

Basic principles involved

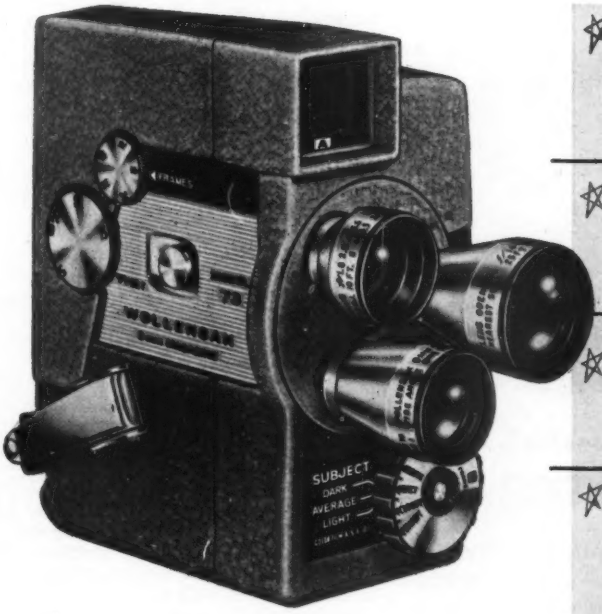
Very little information was presented during the demonstration that I attended concerning the image-forming system. But it was easy enough to see what was happening and to make definite conclusions on the basic principles of the process.

An exposure was made on a sheet of material consisting of three layers: a paper base, a thin aluminum laminate, and a coating of a white photoconductive substance dispersed in a resinous binder. Following exposure the sheet was mechanically transported through a simple electrolytic developing unit just before it emerged from the machine as a finished print which, for all practical purposes, could be considered dry. These operational steps made it quite evident what principles were being used. The white layer on which the image is formed must have a fairly high electrical resistance, i.e., it must be a good insulator. But since this layer contains a photoconductor, its resistance is lowered when exposed to light. Thus, a potential image can be formed in terms of electrical re-

(Continued on page 36)

WOLLENSAK PRESENTS

Revolutionary New 8mm Magazine Cameras with 6 Sensational Features!



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AUTOMATICALLY signals proper advancement of film. While camera is operating, you feel and hear it transporting film.

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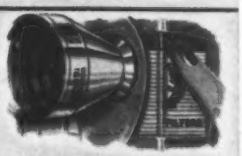

f/1.8 THREE LENS TURRET SYSTEM
AUTOMATICALLY brings any one of three lenses into proper position for normal, wide-angle or telephoto shots.

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AUTOMATICALLY sets correct exposure by merely matching light condition to subject.

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AUTOMATICALLY computes and indicates correct f/stop value for each of 5 speeds.

JUST DIAL AND SHOOT! Now anyone can get perfect home movies from the very start—easily and surely as dialing your phone. The new Wollensak Magazine Cameras have all the advantages to assure success with every foot of film. Gone is the bother, figuring or error in catching that once-in-a-life-time shot. You just dial and shoot. Every scene is a dandy! See these revolutionary cameras at your authorized Wollensak dealer now!

"73" 8 MM MAGAZINE TURRET CAMERA—In addition to the sensational features described here, there is a host of outstanding advancements including easy, fool-proof loading; self-snap door lock; powerful long run motor; rapid crank wind and large "Picture-Window" view-finder with tinted mask. F.E.T. inc. **$149.50**

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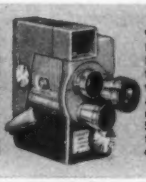

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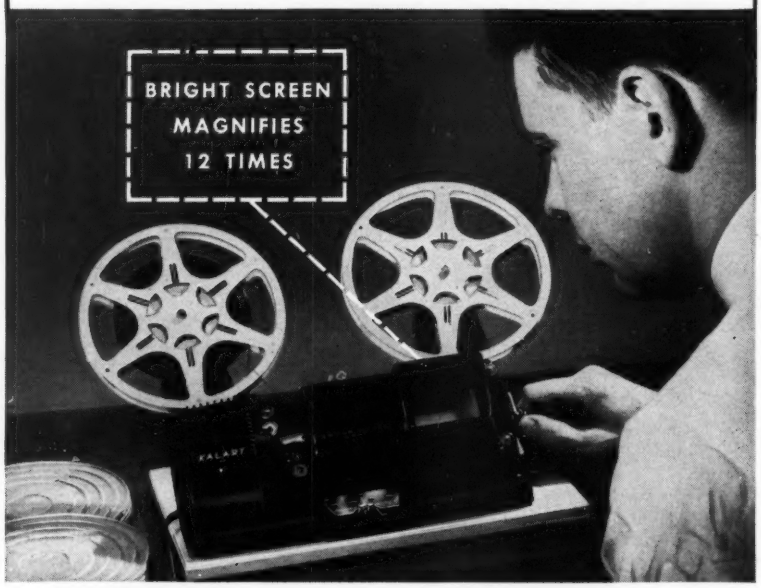

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WHAT'S AHEAD

(Continued from page 34)

sistance differences, depending upon the amount of light to which the layer is exposed. Electrolytic development can then be employed to make this potential image visible.

It is well known that electrolysis takes place only when a direct current can flow through a system. We couldn't get very far, for example, if we attempted to electroplate a piece of copper with silver if the electroplating solution were nonconductive. Therefore, in developing the light-produced latent image on the 3-M Company photoconductive layer, it is necessary that low resistance paths be present so that a current can flow from the electrolyte applied on the surface of the white layer to the aluminum layer underneath. A fairly low voltage current is sufficient to cause an adequate electrochemical deposition or other action to produce a visible image.

First application of process

In introducing the new system, the 3-M Company has chosen to apply it to a combined microfilm reader and printer. Such a device has long been sought—one that would be simple enough to use in libraries, offices, etc., and which would not involve excessive cost on a per print basis. The 3-M Reader-Printer costs something over $600 initially, but 8-in. x 10.5-in., or 8.5-in. x 11-in. microfilm prints average around only seven cents each.

A trained operator is not required. A 16mm or 35mm reel of microfilm is loaded on the machine and transported to any frame desired for printing. (The ground glass image obviously can be used for direct reading of microfilm frames, or for selecting frames for printing.) A timer is then set and a button is pressed for making the exposure. From this point on the machine takes over completely to produce the print automatically.

Possible use of process in cameras

The 3-M Company representatives who demonstrated the new microfilm Reader-Printer brushed off questions about possible camera uses of the process with noncommittal smiles. But this does not mean that such an application is inconceivable. Back in 1920, Dr. K. Wilcke described a somewhat similar system for camera purposes in an article in *Photographische Korrespondenz* (June, 1920, p. 173). The title of his paper (translated) was "Concerning a New Photographic Method of Taking Pictures Without Silver Bromide."

Dr. Wilcke replaced the ground glass of a camera with an electrolytic image-forming "sandwich" consisting of the following: a glass plate having a neutral, transparent layer of platinum (or gold) metal of optical thickness, a thin coating of selenium on top of this, a sheet of paper moistened with

(Continued on page 38)

selections for JANUARY

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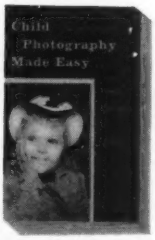
recommends the following books. If you want a title that is not shown, query us. Try your camera or book store. If not available there, order from us.

6 Child Photography Made Easy . . . *by Josef Schneider*



Learn from the expert . . . Josef Schneider, internationally famous child photographer. This new book contains all the latest methods, covers every aspect of photography from using child psychology to the ABC's of film, exposure and lighting. Complete know-how for parents. Fully illustrated with almost 100 pictures to enjoy and emulate, many in full color.

136 pages, 6" x 9" $4.50

22 How To Take Photographs That Editors Will Buy, *by Ronald Spillman*

Editors are prepared to pay money for photographs. Before checks can start rolling your way you must learn exactly what sort are required, and how you can produce them. This is a Focal book of know-how with many tricks of the trade previously undisclosed. 244 pages, 47 photos, 51 diagrams. **$3.95**

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A highly successful specialist in this lucrative branch of photography tells you exactly how it is done, in black and white, color, and 3D color! A complete book of successful practice in wedding photography. **$3.95**

66 Contaflex Guide, *by W. D. Emanuel and Norman Rothschild* **$1.95**

52 Contaflex Way, *by H. Freytag.*

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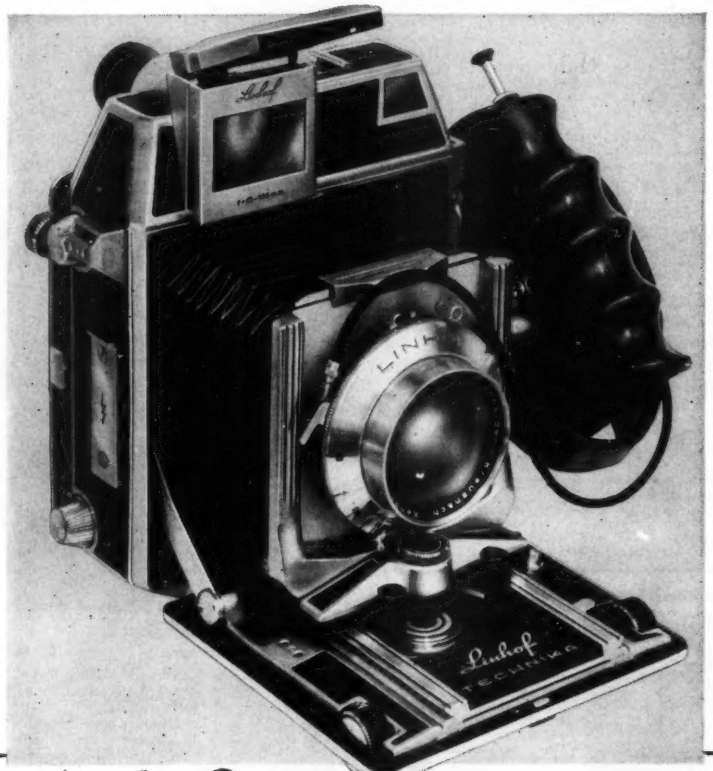

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WHAT'S AHEAD

(Continued from page 36)

an electrolyte, and a stiff metal plate pressing the paper sheet against the selenium coating on the glass. An exposure made *through* the glass plate and the transparent platinum layer formed an image on the moistened paper sheet if a direct current potential existed between the platinum layer and the metal backing plate. Electrolysis occurred, causing the reduction of the electrolyte in the paper according to the amount of current which the selenium layer allowed to pass. And since selenium is a photoconductive substance, the electrolytic action depended upon the imagewise light distribution focused upon the selenium layer.

Dr. Wilcke had difficulty in making his process practical because in 1920 methods were not known for producing perfectly uniform layers of selenium on a broad, flat surface. He recognized that this was an absolute necessity for obtaining a faultless photographic image, but there was nothing he could do about it at the time. However, present-day vacuum evaporation methods turn Wilcke's problem into a rather simple task.

Wilcke was also aware that selenium could be sensitized as a photoconductor, i.e., it could be made more responsive to light (in terms of the electrical resistance decreases it exhibited) by small additions of colloidal silver, copper and other substances. So much more is known today about sensitizing photoconductors that Wilcke's difficulties here could be largely overcome. Therefore, it seems to me that if photoconductive substances are re-examined in terms of electrolytic image development it might be possible to obtain a very efficient, simple photographic procedure.—THE END

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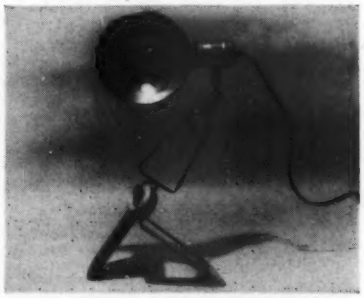

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—*Chris Lecakes*

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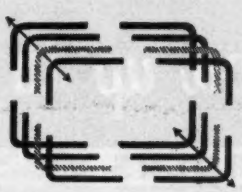

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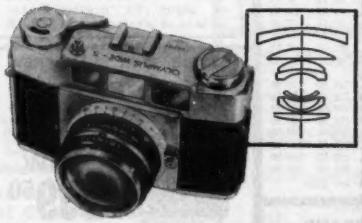

You can get the whole crowd into the picture without bunching. You can work in cramped space. You can take panoramic shots. The OLYMPUS WIDE-S has all the features listed at left (except Self-Timer), including Luminous Moving Frame Finder with Automatic Parallax Correction. A camera for the beginner, the advanced amateur, the professional. Thrill to wide angle photography with the OLYMPUS WIDE-S. Only $124.50. (Case $10.00).

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WAYS and MEANS

by ARTHUR ROTHSTEIN

Technical Director of Photography, *Look* Magazine

A survey of the ideas and techniques discussed at the Rochester Photo Conference.

In 1953 I attended a meeting in Rochester, N. Y., of more than 200 photographers, editors, technicians and engravers. Sponsored by the National Press Photographers Association and George Eastman House, they gathered to explore the particular problems of photography in publications.

Again, in 1957 I met with the same group at the same place for the same purpose.

I am sure that more people see photographs in the form of printed reproductions in newspapers and in magazines than in any other way. So, I believe that the subjects discussed at these conferences will be of interest to all photographers.

At the first meeting some four years ago there was a growing awareness of the 35mm camera as a news recording instrument. There was also a growing appreciation of color for news coverage—for its impact and information value. Except for the picture magazines and a few large newspapers, however, it seemed in 1953 that there was little activity in these fields.

Which camera for the news?

At the latest conference, I was pleased to see a complete acceptance of the 35mm camera, and considerable knowledge among the delegates of its special uses.

I noted a growing preference for the 35mm camera among the news photographers. They like its unobtrusiveness, lens interchangeability and the ease with which a fast-moving story can be followed and covered.

I particularly enjoyed a convincing demonstration by Dean Conger of the *Denver Post*, who proved how speedy the 35mm can be in the hands of an

(Continued on page 44)

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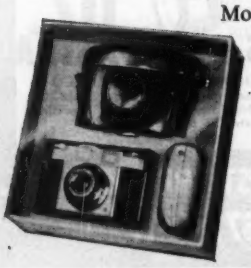

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WAYS AND MEANS

(Continued from page 42)

expert. Conger made a photograph, used a changing bag to load the exposed film into a developing tank, developed in Ethol 90 for one minute, quick-fixed for one minute, dried the film with alcohol and projected an excellent negative in a total elapsed time of five minutes.

The eternal arguments I have heard about which camera is best seemed to be resolved by Conger who believes, as I do, that every camera has some special, useful aspect and a true professional should be skilled at using each to its best advantage.

Conger's only complaint was: "When you have unloaded a Rollei and you are wearing an oxygen mask in a jet airplane, how do you lick the tab on the roll of film?"

Run-of-press color

With regard to color for news, there has been considerable progress during the past four years. Many more newspapers are using ROP or "run-of-press" color. Even small newspapers are successful with the photographic materials, inks and presses now available.

At the present time, most newspapers that use ROP color first make separation prints for the engraver from the black-and-white negatives of the Curtis one-shot color camera, or from the separation negatives of masked color transparencies. James Godbold of the *Minneapolis Star-Tribune* showed me some experimental color-separated halftone negatives made directly from the transparency. This process, of course, would be a great time saver and quality would be improved.

The opinion of many present was that most problems would be solved with the color negative system. Kodak's improved negative color materials, Ektacolor and Kodacolor, need only a panchromatic paper for successful use in ROP color operations. I feel certain this will appear soon.

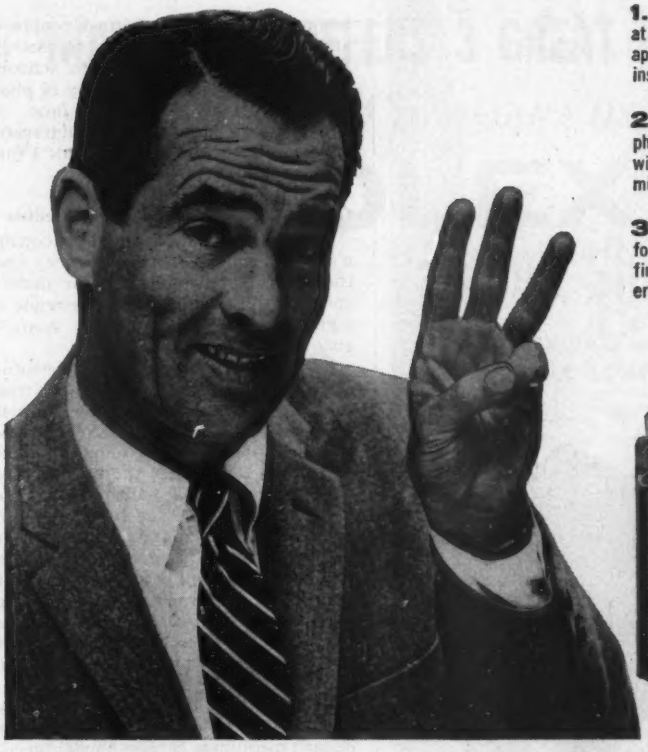
Need for trained lab technicians

The increased use of color has resulted in an interesting shift in the photographer's function on a newspaper. Formerly, a news photographer shot his picture, developed the negatives and made the prints. Now, however, the complications of color have created a need for the photo lab technician who takes over after the photographer has completed his assignment. In some cases, the color lab does preliminary work for the engraver, such as preparing balanced separation prints.

As color photography grows, the photo lab technician requires more skill and assumes greater responsibilities. I think that this is an area in professional photography that suffers

(Continued on page 46)

THESE ARE THE TOP 3 FEATURES IN EXPENSIVE CAMERAS TODAY:



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FR 32

WAYS AND MEANS

(Continued from page 44)

from a scarcity of qualified people—and the demand for them is increasing. I'll be glad to suggest some schools that offer courses and training in photographic laboratory technique if you'll send a stamped, self-addressed envelope to me, care of MODERN PHOTOGRAPHY, 33 W. 60 St., N. Y.

Color prints and transparencies

There are two methods of rendering a scene in color—the transparency and the print. In discussing their differences, Ralph Evans of Kodak made a significant statement to the conference:

"I predict that you will all eventually come to the point of not requiring that the final print match the original transparency in anything but intention; that ways will be found of making prints that under the majority of viewing conditions will produce the same kind of effect as that produced by the best transparencies; and that the ways known to many of the best photographers will become general for making transparencies that can, in fact, be translated into prints. If a photographer can learn to think of his subjects as prints, he can soon learn to produce such pictures."

In brief, don't expect a transparency to look like a color print. Excellence in each medium is achieved by different means.

Ideal negative proportions

The conference gave me an opportunity to discuss many subjects with recognized authorities. For example, I asked many of the photographers present what proportions they would like their negative to have if they could design their own camera. The consensus of opinion was "a square," and for the following reasons:

A square makes maximum use of the circular image created by the lens, thus making the camera lighter and more compact.

Greater freedom in cropping by the editor or photographer exists when the original is in the form of a square. Both vertical and horizontal compositions can be made with maximum image size.

The camera may be held in one position at all times, making it easier and faster to handle.

A classic definition

Finally, I liked the remarks made by General Oscar N. Solbert, Director of George Eastman House. He said, "Photography can be said to be man's supreme achievement. It is a device which enables him to achieve a permanent record of his life. Photography enables man to record and classify events and knowledge so that the world of tomorrow may learn from the world of today. For crystallizing a significant moment in time, photography alone is capable."—THE END

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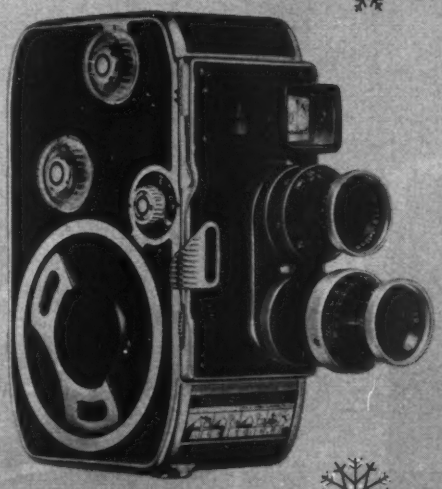

FOR EASY FADES, NEW DEPTH-OF-FIELD CONTROL, SHARPER ACTION

Easy Fades. To fade-in, close shutter down, then open gradually. As light increases, detail of scene will develop smoothly like professional movies. No more annoying jump from one scene to the next. To fade-out simply reverse procedure.

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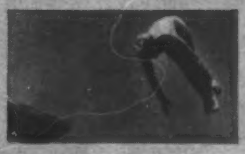
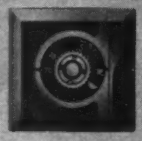
Sharper Action. Cut exposure time by partly closing shutter. This means less time for your subject to move and blur your individual frames. Result is sharper scene detail, brilliant stop-action shots.





The secret to easy professional-like movies is right at your fingertips in this new miracle control from Bolex. This jewel-like precision extra does the work for you. Scenes get that smooth Hollywood look from beginning to end. Your pictures will have a sharpness never before attained. Ask for a demonstration of the Bolex B-8 with Variable Shutter at your Bolex dealer's today.

The Bolex B-8 with Variable Shutter, as pictured, with Yvar ½" F:1.9 & 1½" F:2.8 lenses, $217.00.

B-8 with Variable Shutter and Yvar ½" F:2.5 lens, priced at . . . **$134.50**

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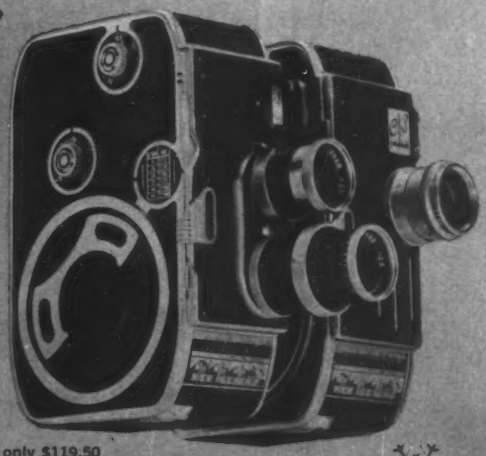
BOLEX C-8 with Lytar ½" F:2.5 FF lens, only



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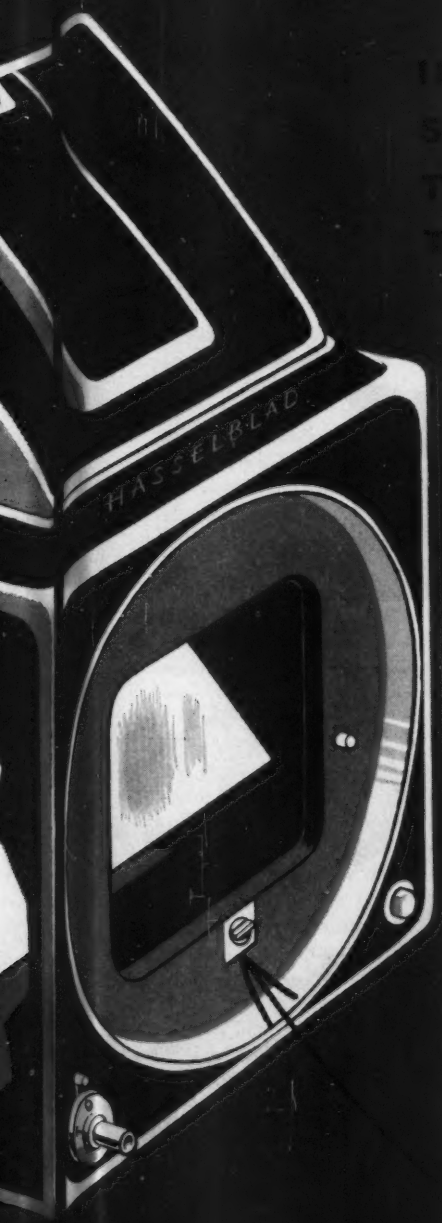
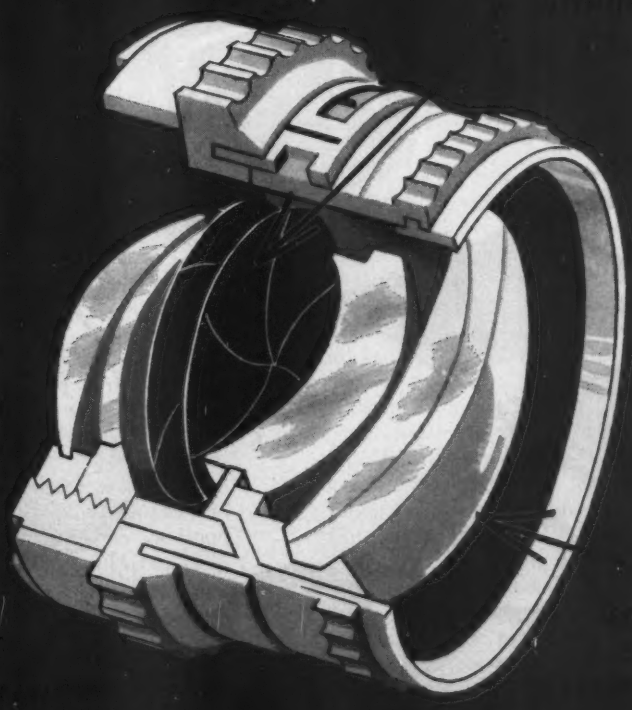
by HERBERT KEPPLER

HASSELBLAD!

DRAWINGS BY F. G. SCHWARZ

IN AN AMAZING SWITCH, HASSELBLAD 500C DROPS THE FOCAL-PLANE SHUTTER FOR SYNCHRO-COMPUR. HERE'S THE INSIDE STORY...





IS THE NEW 500C HASSELBLAD REALLY AN IMPROVEMENT IN SINGLE-LENS REFLEXES?

THE FAME and fortune of the top bracket 2¼ x 2¼ single-lens reflex have long depended upon the efficiency and reliability of the focal-plane shutter. Photographers have noted that the dependency has not always been a happy one.

The focal-plane shutter, while fulfilling all its obligations in the 35mm and large reflex camera fields, never lived up to its reputation in the 2¼ x 2¼ size. The shelves of camera shops are filled with the magnificent hulks of once-popular cameras such as the Korelle-Reflex and Primar Reflex. For want of a shutter, the camera was lost.

The Swedish Hasselblad 1600 2¼ x 2¼ single-lens reflex, introduced in 1948, looked promising. It was daring in concept and bold in innovation—with interchangeable backs, bayonet fitted lenses, preset diaphragms, a system of checks and balances making accidental film exposure almost impossible. Unlike shutters for 2¼ x 2¼ cameras before it, the Hasselblad shutter (with speeds to 1/1600) was made of a metal curtain. Hasselblad backed the camera with an efficient and swift service organization. There was only one trouble—shutter trouble. Therefore, Hasselblad introduced the 1000F camera with improved shutter in 1953. Photographers, particularly professionals who could no more get along without a Hasselblad than hypo, adopted the new model instantly. Reliability was improved but was not complete. But even in 1952 the Hasselblad technicians and engineers set to work on a

ACCESSORIES AVAILABLE: 1. Camera comes with Zeiss 80mm f/2.8 Planar lens. 2. 16-exposure, 2¼ x 1⅝ roll film back good for Super Slides. 3. Film cutter trims down 2¼ x 3¼ material. 4. 2¼ x 2¼ cut film holder. 5. Cut film back. 6. Wind knob with exposure meter *(see text)*. 7. Bayonet mount filters, close-up lenses. 8. 250mm Zeiss f/5.6 Sonnar. 9. 150mm f/4 Sonnar *(see text)*. 10. Magnifying hood. COMING: Rapid wind lever, motor, eye-level finder with prism, 60mm Zeiss Distagon f/5.6 lens, extension tubes, bellows.

Hasselblad design radically new and far ahead of its time. The main point of attack—the shutter. Besides its waywardness, the focal-plane shutter had other shortcomings. It proved difficult to synchronize with electronic flash. Top sync speed was only 1/25 sec. This led to all sorts of unfortunate complications. Why not design a single-lens reflex with completely interchangeable lens around a leaf-type shutter—one of the most reliable in the world—the Synchro-Compur of Friedrich Deckel and Co., Munich, Germany?

A few months ago, the product of six years research, development and production finally rested on a desk in MODERN PHOTOGRAPHY's office. We examined it closely, discussed the design elements with photographic engineers, lent it to professional photographers for their criticisms and comments. Lastly, we did our very best to break it by giving the 500C as much handling as a camera could get in a lifetime of use.

How it works

Mechanically, the 500C had adapted and improved upon ideas found in a few 35mm camera designs. The Friedrich Deckel Synchro-Compur shutter in the new Hasselblad operates in a manner similar to that in the Contaflex and Kodak Reflex 35mm eye-level prism reflex cameras. You focus on the ground glass with the lens at full aperture. When you press the shutter release, the lens closes to the predetermined opening; the shutter, which has been open, closes; the baffle protecting the film swings out of way; and finally the shutter operates (illustration *pages 48* and *49*). When you wind the film to the next exposure the baffle closes; the shutter is recocked for the next exposure; and the shutter then reopens for focusing. The Hasselblad differs from the Contaflex and Kodak Reflex, however. They have interchangeable front lens components only. The Hasselblad has completely interchangeable lenses with separate and identical Synchro-Compur shutters in each lens. The bayonet lens mount differs from the mount of the 1000F and 1600. Lenses from these cameras will *not* fit the new Hasselblad and vice-versa.

You might think that the mechanical linkage opening and closing the Hasselblad shutter is too complicated to work properly. Many thought so when the system first appeared in a 35mm camera. But Contaflex reliability has been proved beyond a doubt.

The linkage between the Hasselblad body and the interchangeable lens mount consists of a small gear and a pin (illustration *pages 48* and *49*). Lenses can be removed and changed only when the camera shutter is cocked and wound. Purists are apt to carp that lenses should not be kept cocked when not in use, but Deckel states that this is untrue. Suffice it to say, we didn't notice any weakening of the shutter tension springs.

The LVS Synchro-Compur shutters on the camera are apt to confuse the older Hasselblad enthusiasts who were used to setting the shutter speeds on the wind knob. Linear speeds up to 1/500 sec. and lens opening markings can be changed easily and are in close proximity to each other. There are new, bright-red depth of field indicators opposite the focusing scale. These are particularly valuable *(Continued on page 96)*

THE NOTED SCIENTIST ROMAN VISHNIAC REPORTS . . .

Basically we have three important film types—cut film, 120 roll film and 35mm. Perhaps the 120 is the most practical. It allows a camera which can always be carried with us and produces a picture needing little or no magnification to be viewed—this is especially important in color. The single-lens reflex seems to me to be the ideal camera type in the 120 film size. In my work I can open up a new world in the beautiful little things—I can see on the ground glass, without parallax, the mushroom—not as a human being looking down at this strange creature below, but instead from ground level, as one mushroom might see another. With long lenses it is not necessary to get close to the insects to make close-up pictures. They don't even sense my presence, so there is no reason for them to fly or move out of camera range. And all the other little animals of which I am so fond of photographing had their portraits taken unawares, too. (Indeed, the problem of photographing humans is not so far from that of these tiny animals.)

When the first small single-lens reflex appeared years ago, the Primar Reflex, I began to use it. The camera promised much but was not dependable.

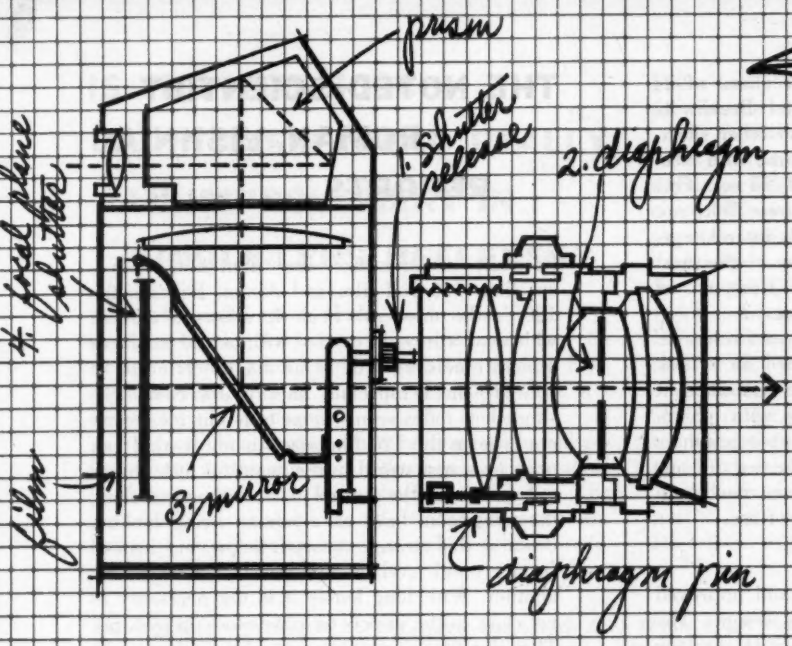
Then the first Hasselblad appeared. It seemed like the ideal solution, dependable, the camera which could solve the most difficult problems in both scientific and general photography. With the old focal-plane Hasselblad there were difficulties. I seldom used a tripod and I found it difficult to get sharp pictures at any shutter speeds slower than 1/50 sec. The new Hasselblad, where the shutter is between the lens, can be held rigidly even at extremely slow speeds.

With electronic flash, you must use a slow speed (1/25 sec.) because of the focal-plane shutter. In daylight slow speeds spoiled my pictures. I also made many with double images—one image caused by flash, the other by daylight. With the Synchro-Compur, electronic flash can be worked at any speed. Double images will be a thing of the past.

Of much importance is the completely automatic diaphragm in each Hasselblad 500C lens. With the old preset lenses you closed down the lens before you took the picture and once closed you couldn't see the picture to focus. It was much like a snake biting its own tail.

The new Hasselblad 500C is a very promising tool—for the scientist—for the general photographer. The focal-plane shutter was a good shutter for the past. But for modern men and technique the focal-plane is now dead.

HOW THE HASSELBLAD WILL AFFECT 35MM CAMERAS ▷

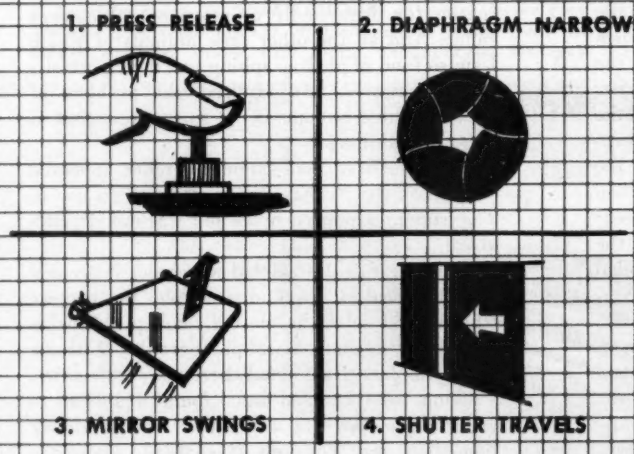


TOMORROW'S FOCAL-PLANE PRISM REFLEX

The top bracket 35mm prism reflex camera with focal-plane shutter will be a further advance over designs now available. Primary improvement: completely automatic interchangeable lens. Lens will automatically stop down to predetermined opening as shutter release is pressed, then open to full aperture when shutter is wound to next exposure. Advantage of focal-plane system: cheaper, more varied types of lenses. Disadvantage: traditional focal-plane sync troubles.

ITS RIVAL: THE LEAF SHUTTER PRISM REFLEX

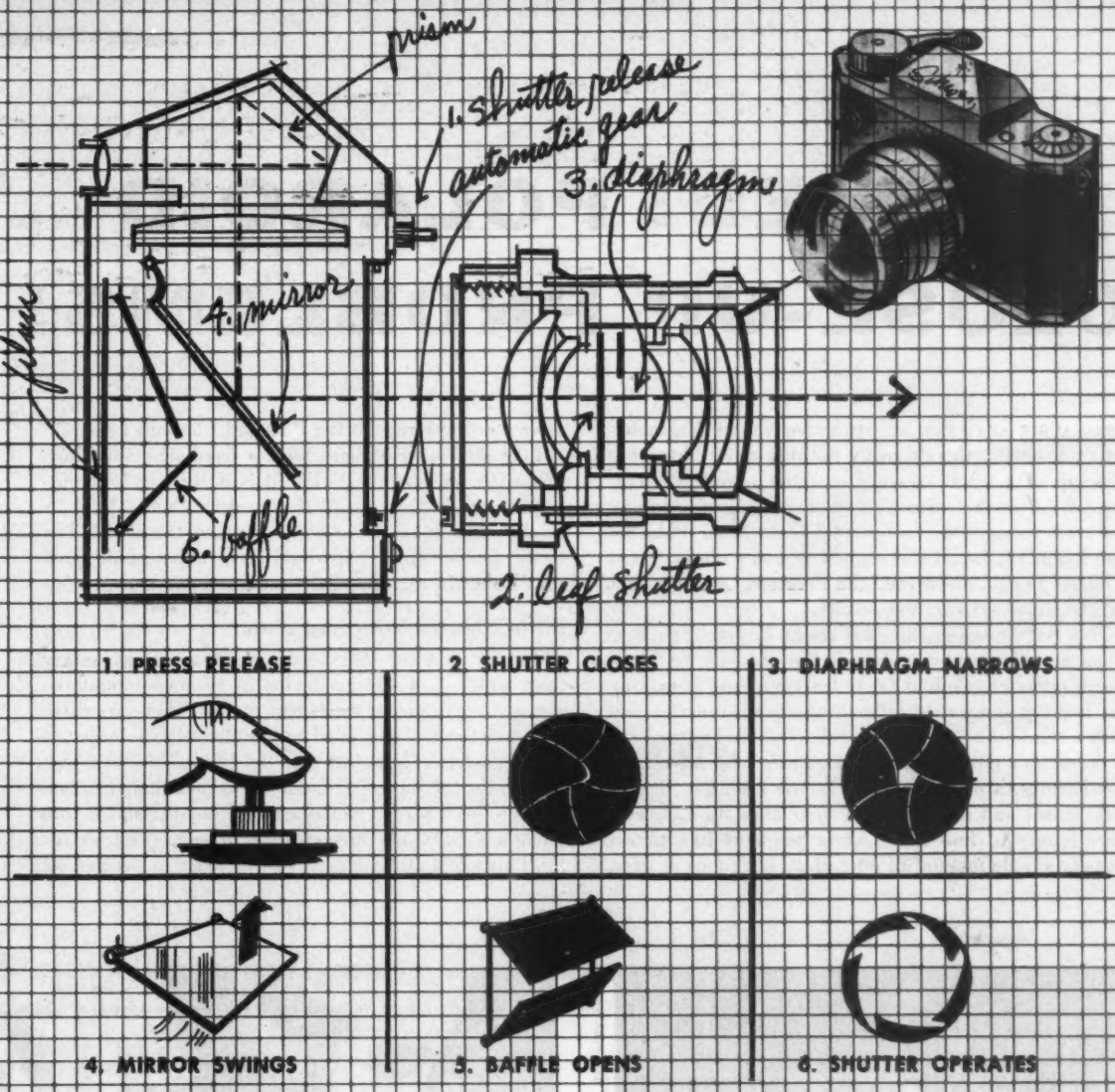
Tomorrow's 35mm prism reflex with completely interchangeable lenses and leaf shutter will work in similar manner to new Hasselblad, may resemble Contaflex and Kodak Reflex in size and shape. Such cameras may be in stage of planning, development or prototype now. However, major camera manufacturers are secretive. Advantages of leaf shutter: easier to sync, shutter trouble requires only lens sent for repair. Disadvantages: limited lenses, additional cost of lenses.



A LOOK TO THE FUTURE: HOW THE HASSELBLAD CAN AFFECT 35MM DESIGNS

The new 500C Hasselblad may well cause quite a change in the design of future 35mm cameras—prism reflex and possibly rangefinder. Indications are that the German manufacturers are seriously contemplating the possibilities of the between-the-lens leaf shutter as a norm for the prism reflexes, while the Japanese may concentrate on improved versions of the focal-plane shutter. It's obvious from the Hasselblad that a system of lens interchangeability, with shutters located in each lens, will only be feasible for cameras in the highest price brackets. A separate shutter in each lens is certainly not a thrifty method of manufacture. The advantages and disadvantages of both systems are graphically illustrated *above* in an artist's conception of future cameras. Focal-plane prism reflex cameras of the future will probably be completely automatic, requiring no cocking levers to reopen the diaphragms. Their rivals for the consumer's affections, the prism reflexes with the leaf-shutters, may closely resemble the new Hasselblad 500C in mechanical design. Although the gearing system used by Hasselblad to connect the automatic body and lens mechanisms is probably exclusive, other, similar connecting linkages are possible.

At present the single-lens reflex with focal-plane shutter enjoys quite a vogue because of the rather low cost of accessory lenses. If the leaf shutter should be adopted with prism reflexes, the cost of individual



lenses will increase substantially in many cases.

Because of the rather complicated mechanisms involved in the leaf-shuttered camera automatic aperture devices, camera manufacturers will probably purchase these units from a few sources. These manufacturers may make them, with minor changes, for a number of different camera makes. Lens manufacturers will work even more closely with the shutter producers if extremely short wide-angle lenses and long tele lenses with internal leaf shutters are to be successfully produced. Incidentally, back baffles *(5 above)* will probably be composed of two pieces as illustrated rather than one piece as on the Contaflex and Retina Reflex. Reason: A two-piece baffle opens eight times faster than a single-piece baffle.

The two middle price bracket, compromise systems now in use—leaf type shutters behind the interchangeable lens, and between-the-lens shutters with front element interchangeability—will probably continue to be popular. How the Hasselblad design will affect the expensive rangefinder cameras—if at all—is problematical. Many of the same pros and cons have long waged war here—fast speeds and easy interchangeability vs. an easily synchronized shutter.

In any event, the purchaser is certainly going to be confronted with a far greater array of mechanical systems from which to choose than he ever was before. Cameras will offer more built-in meters, motor drives, rapid wind levers, brighter prisms, more versatile rangefinders and simplified exposure operations. But the big battle now underway seems to be between the focal-plane shutter and the leaf shutter, with the photographer standing only to benefit in the long run. It ought to be exciting.

LICKED! POLAROID CLOSE-UP PROBLEMS!

FOR LAURIE SEAMANS, an attractive young Massachusetts housewife, there's really nothing quite like a big close-up of a small creature or other object. Perhaps she got off in that direction when she began snapping her own young ones (see *page 57*) with her Polaroid Land camera, found she wanted to come closer to get a bigger image, discovered the Polaroid Close-up Lens Kit, began to get exciting results.

However it began, the end result is that Mrs. Seamans has thoroughly subdued the close-up problem, which many people find fairly fractious, and is turning out her big images of little things neatly, nicely, and with a minimum of technical difficulty. And since some of MODERN's editors are among those who have been consistently thrown for a loss by the innocent looking little lenses and shiny tape in *their* close-up kits, they were happy to find that Laurie Seamans has an extremely simple method of operation. Let's look it over, after a quick glance at the Polaroid Close-up Lens Kit.

Like any other camera with a fixed lens and short bellows extension, the Polaroid is limited in its focusing range—in the case of this camera about 3½ ft. is as close as you can get. At that distance, the little fellow in the spoon *(opposite)* would be a rather small speck in a Polaroid picture of the kitchen table top.

Simple lenses bring you close

To get up close you need to add a supplementary lens, which is a simple device in its own mount designed to grip the camera's lens mount. There are three lenses in the kit, identified by numbers in the order of their "power." They start with the "weak" +1 and proceed to the "stronger" +2 and +3. These may be combined—+1 and +3 to make a +4, or +2 and +3 to make a +5, or all three to make a +6. (The set for the Polaroid Pathfinder camera includes a +4 instead

TED POLUMBAUM

HOW IT WAS SHOT: With her Model 95A on a firm tripod, Laurie gave an "open-shut" time exposure—about ¼ sec. —at No. 8, with Type 43 Polaroid Land film.

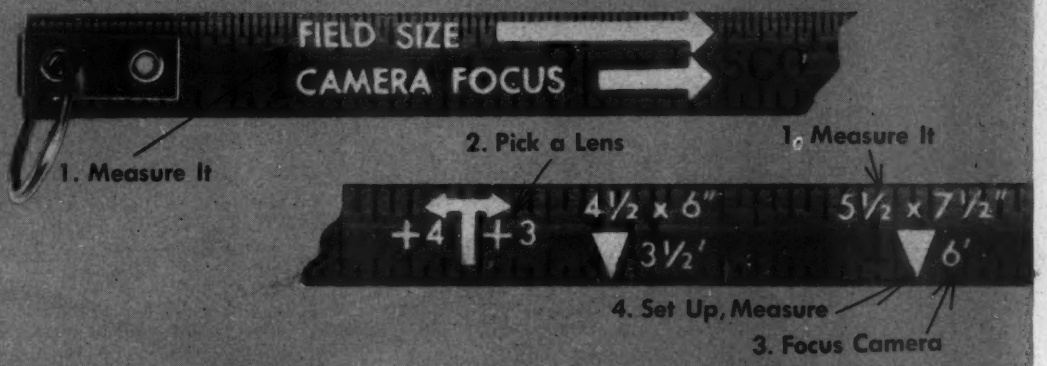
HOW IT WAS SET UP: Two lenses, a +2 and a +3, were combined to make a +5; camera was focused at 3½ ft.; lens-to-subject distance was 7 in., being measured here.

SCALE: Spoon emphasizes tininess of turtle. Engraved directly from Polaroid Land print by Laurie Seamans.

The secret lies in knowing how to use the Data-Tape—that's a bit of it projecting from the Close-up Lens Kit at right. For this we introduce you to Laurie Seamans, who takes prize-winning close-ups with her Polaroid Land camera. And on the next page, the simple four-step method by which she turns them out.

VITAL ITEM: The #540 Polaroid Close-up Lens Kit.

USE THE DATA-TAPE THIS WAY AND CLOSE-UPS ARE EASY.



1. MEASURE IT:

As the camera gets closer to the subject, the area—or field—the lens can include in the picture gets smaller. So, first use the tape to measure your subject, or the area you want to get in the picture. This is the "Field Size." Now look along the top part of the tape to find a set of dimensions which come close to matching the size of your subject. Let's say the subject fills a space about 5 x 7 in. The Field Size markings closest to these are 5½ x 7½ in., so we start from that point on the Data-Tape *(above)*.

2. PICK A LENS:

The Field Size, or area to be included in the picture, is directly related to the close-up lens used. At intervals on the tape are T-shaped, double-headed arrows. On each side of the arrow is a number, indicating the number close-up lens to use. You pick the lens number on the side of the arrow closest to your Field Size. Above, it's +3.

3. FOCUS CAMERA:

Along the bottom half of the tape, under each set of Field Size markings, is a number (a footage marking) telling you where to set the camera's focusing scale. Above, 6 ft.

4. SET UP CAMERA:

Put it on a tripod or other support. Stretch the Data-Tape so the free end is at the subject and the tip of the arrow under your Field Size is even with the front of the close-up lens nearest to the subject. Aim, shoot.

of a +3, and these may be combined to make a +7.) When the lenses are combined, the strongest lens goes closest to the camera lens, the weak lens nearest the subject.

The stronger the lens, or combination of lenses, the closer you can get to the subject. And the closer you get, the smaller the area that gets into the picture. Unfortunately, the camera can't be focused in the usual manner at such close ranges, and that's the reason for the second item in the kit—the Data-Tape. This is just a 36-in. flexible steel rule which has three functions.

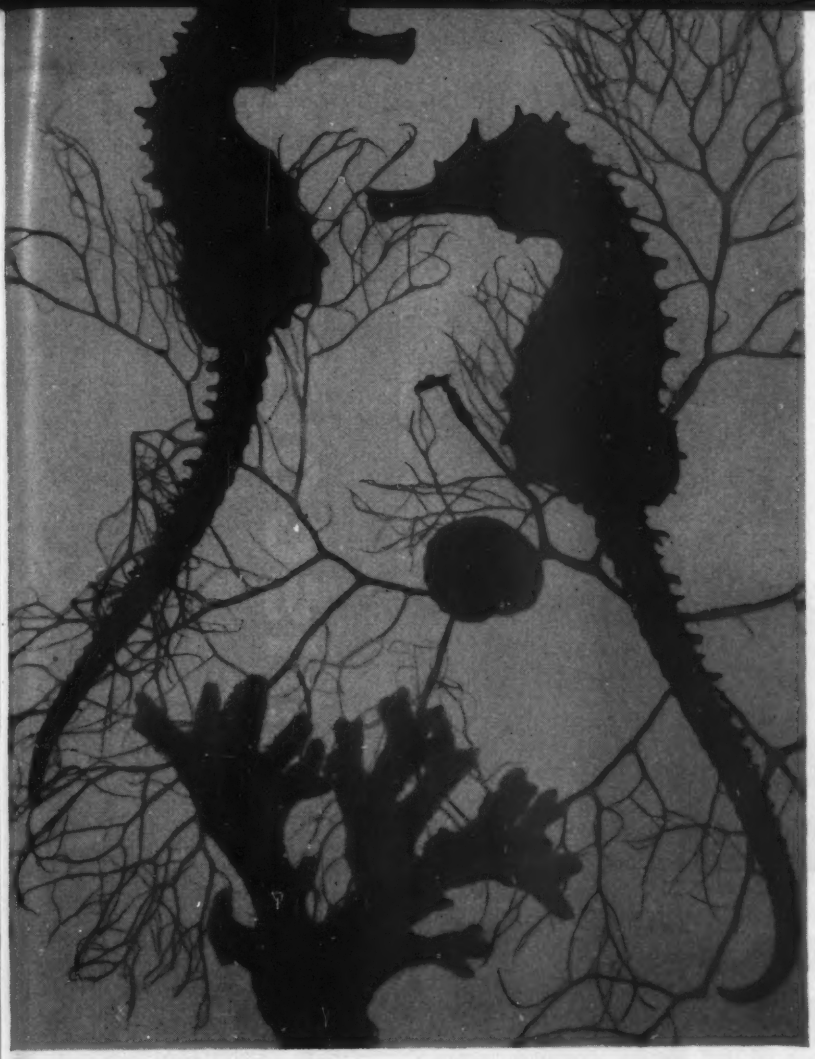
Putting the Data-Tape to work

First, you use it to measure the dimensions of your subject, or the area you wish to include in the picture. In Polaroid Corp. literature you'll find this designated as the "Field Size." In practical terms, Field Size just means "how big your subject is." You need to know this so you can pick the close-up lens that will include just about that same size area in your picture.

Second, you use it as the reference source to pick the right lens, camera focus setting, and lens-to-subject distance. For this, the Data-Tape is liberally sprinkled with apparently incomprehensible printed numbers and symbols (see section of one *above*.) Actually, these are quite simple to use.

Third, this is the actual measuring device with which you set the camera the proper distance from the subject (photo, *page 54*). It's also useful to lay the tape alongside the camera as an aiming device, since the normal viewfinder is useless so close.

If you don't know what the Data-Tape is about and how to use it, close-ups with the Polaroid camera can be disastrous. But if you'll follow the simple step-by-step technique outlined *above*, you'll see how the Data-Tape makes it possible for Laurie Seamans (and you) to shoot Polaroid close-ups with a minimum amount of trouble.—JOHN WOLBARST



STILL LIFE: Watery props were laid on an old contact printer, lighted from below, and also by daylight from above. Time exposure at No. 8 with +5 lens. With all Polaroid cameras except Highlander you get practically life size image by using all three lenses together.

TED POLUMBAUM

PORTRAIT: Children's small features let you come very close with +2 lens, as here, without distortion. Not recommended for adults. Close-up lenses do not require any increase in exposure.

DISCOVERY *no. 30*

ED MEYERS

THERE ARE MANY WAYS of looking at the world. And a photographer may adopt several of them during the course of his visual development. His perception and point of view will not necessarily remain the same; what he wants to say may change with his experience.

Ed Meyers' growth in photography illustrates this clearly. Housetop and branches, *opposite above*, was taken five years ago. Meyers had just begun to use a camera, had just started a four-year course in photographic illustration at the Rochester Institute of Technology. And he had just begun to look at things. The juxtaposition of these two, very different forms interested him. He saw beauty in the contrast between the solid mass of the house and the delicate lines of the branches and leaves. He pictured them in a simple, straightforward way, as a design, as a still life. The photograph *opposite below* was taken several years later. It was a grab shot of a once-in-a-lifetime situation. By this time Meyers was able to deal with people photographically, to recognize and record the humor in the human situation. The picture *above* was taken last year on a practice assignment, photographing a settlement house. Here, impact is based on incongruity; the unexpected similarity of the pumpkin's face and the boy's is a visual shock.—P. C.

Meyers' training at RIT was technical as well as visual. While enrolled in a four-year program, he worked intensively with the 4 x 5 view camera, studied photo-chemistry, sensitometry, optics, color theory, and photographic physics. Picture of rooftop and branches *opp. above* was taken with 4 x 5 view camera on Super Pan Press, Type B; humorous shot *opp.* with Rolleicord on Super-XX; available light photograph *above* on Tri-X with Leica IIIa camera and f/1.5 Summarit.

FLASH AT HOME!

Here are six electronic units to solve your lighting problems

IN ORDER TO TEST all six units, MODERN called for technical assistance upon an expert in the field of electronic flash, Charles Hellman. Each unit was carefully tested by Mr. Hellman. The results of his tests and MODERN's are as follows:

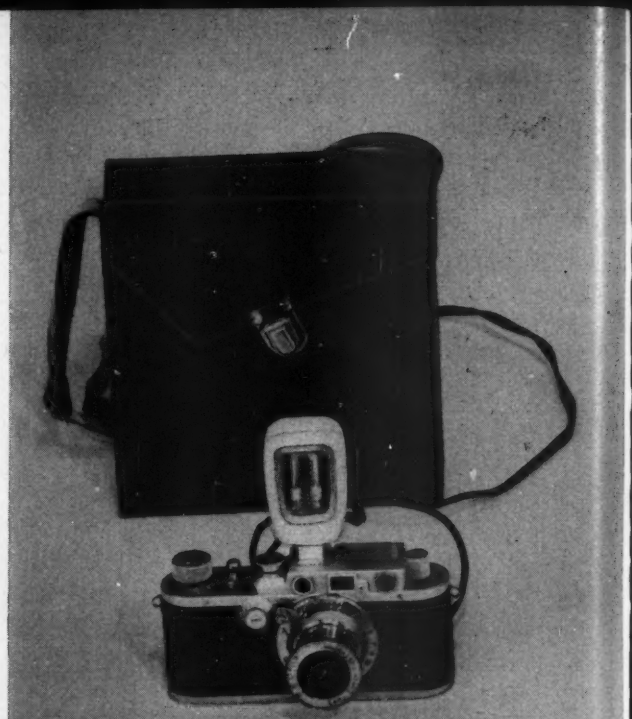
1. Rectablitz II—Low light output unit operating on 3 "D" cell batteries. Cycling time is about 13 seconds. Unique, interesting reflector. Price, $69.90.

Hellman reports—The omission of a power switch is not desirable since you must pull the power plug out during stand-by periods to avoid running the batteries down. His suggested guide numbers: Kodachrome, 8; Verichrome Pan, 32; Tri-X, 50.

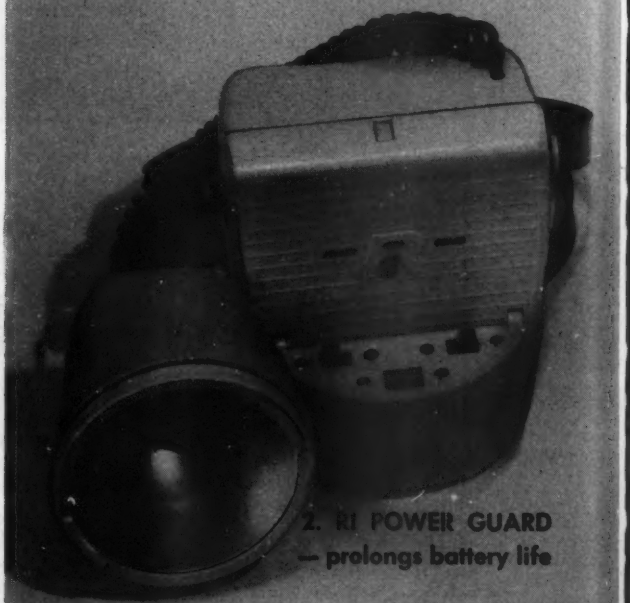
2. RI Power Guard—Output is about 40 watt-seconds. Uses 4 "D" cells and has a built-in AC pack. Has unique "power guard" for low cost "D" cell operation. Half energy switch cuts light output in half. Price, $79.95.

Hellman reports—It really works. There has always been one stumbling block in "D" cell units—the rapid deterioration of the batteries on stand-by service. It has always been imperative to turn off the batteries between flashes, as idling time of one minute used battery energy equal to one flash. The power guard literally chops this defect down to size. An electrical switch or relay cuts off the battery current when the capacitors are fully charged. The battery is therefore used only 6 seconds every 2 minutes instead of the complete 2 minutes. When the unit is idling, "power guard" can reduce electricity waste 20X. Illumination is quite uniform. Recommended guide numbers: Kodachrome, 25; Verichrome Pan, 100; Tri-X, 150.

3. FR 140—About 40 watt- *(Continued on page 125)*



1. RECTABLITZ II — fine for close-ups



2. RI POWER GUARD — prolongs battery life

3. FR 140 — good output, low price

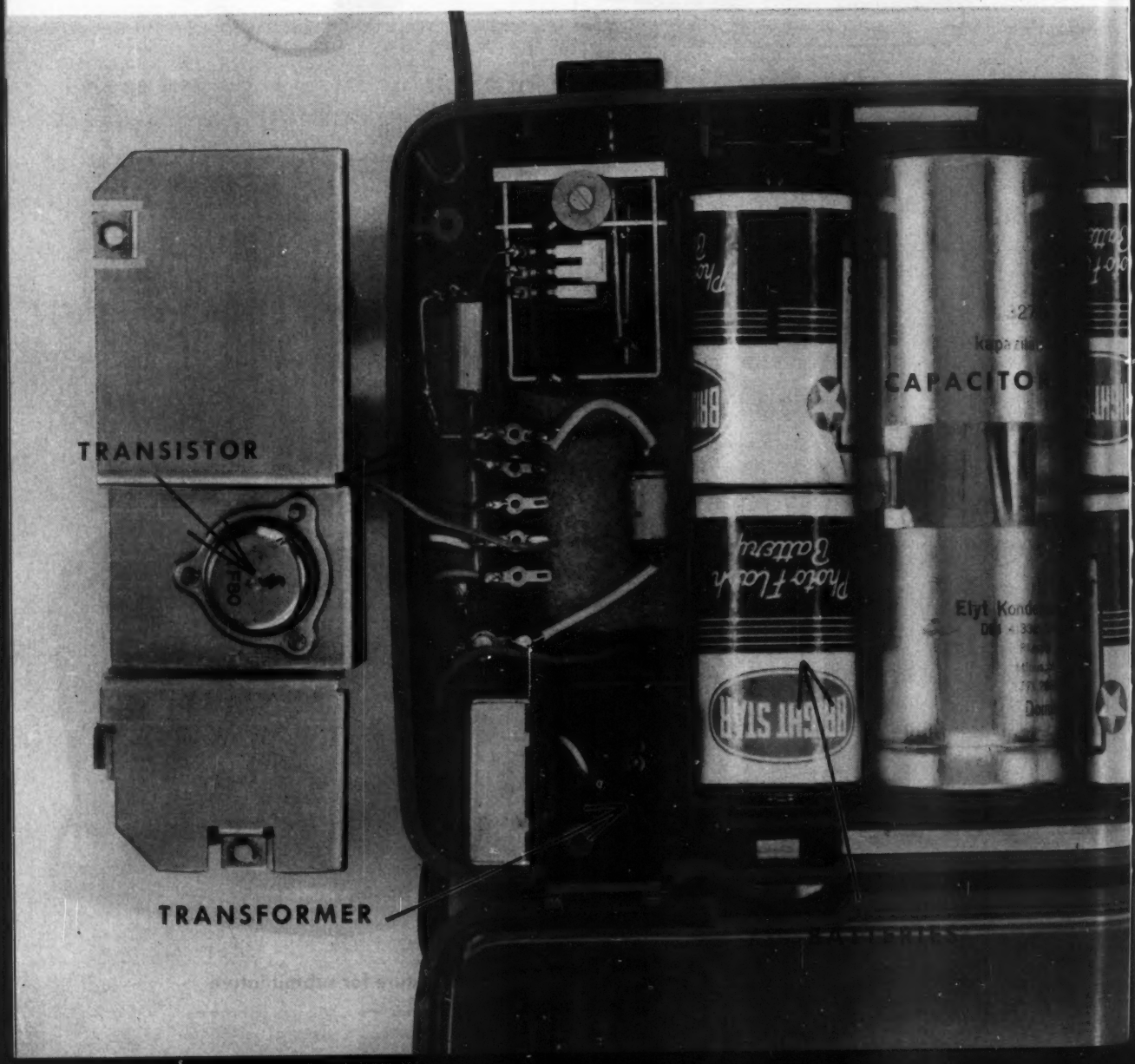
4. HEILAND STROBONAR 91A
— powerful and portable

5. GRAFLEX STROBOMITE — efficient general purpose unit

6. MINOX — miniature for subminiature

MECABLITZ 100

MODERN TESTS 1st TRANSISTOR FLASH UNIT!



Mecablitz 100—outstanding efficiency with low voltage—obtained through new electronic marvel—the transistor.

THE TRANSISTOR, that amazingly tiny but efficient electrical innovation which has made tiny radios possible, now has found an important place in photography. This month the editors of MODERN were able to test the first transistorized electronic flash unit, the Mecablitz 100. Results of MODERN's tests, conducted with the technical assistance of Charles Hellman, proved conclusively that transistors will cause a revolution in the field of electronic flash.

In conventional electronic flash units using "D" cells the batteries are connected to a vibrator. The vibrator converts the low voltage DC current to AC, so that a transformer can be used to "step up" the voltage. The resulting high voltage goes to a rectifier and is converted back to DC, then goes into the capacitor and is released in the form of light through the flashtube.

The downfall of the conventional unit is the lack of efficiency in the vibrator. This component of the unit is wasteful of electricity and often requires servicing.

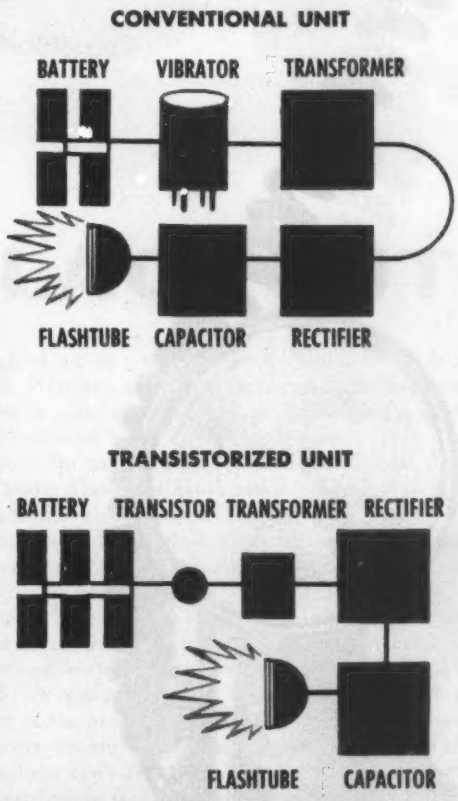
A transistor when connected to DC, by using an oscillating circuit, converts the DC to AC. This tiny device is much more efficient than a vibrator. Its ability to produce higher frequencies than the vibrator makes it possible to use smaller transformers than in a unit using a vibrator. Results? Smaller and lighter flash units.

Making use of six "D" cell batteries, the Mecablitz 100 can give more than twice as many flashes as a conventional unit using five "D" cells.

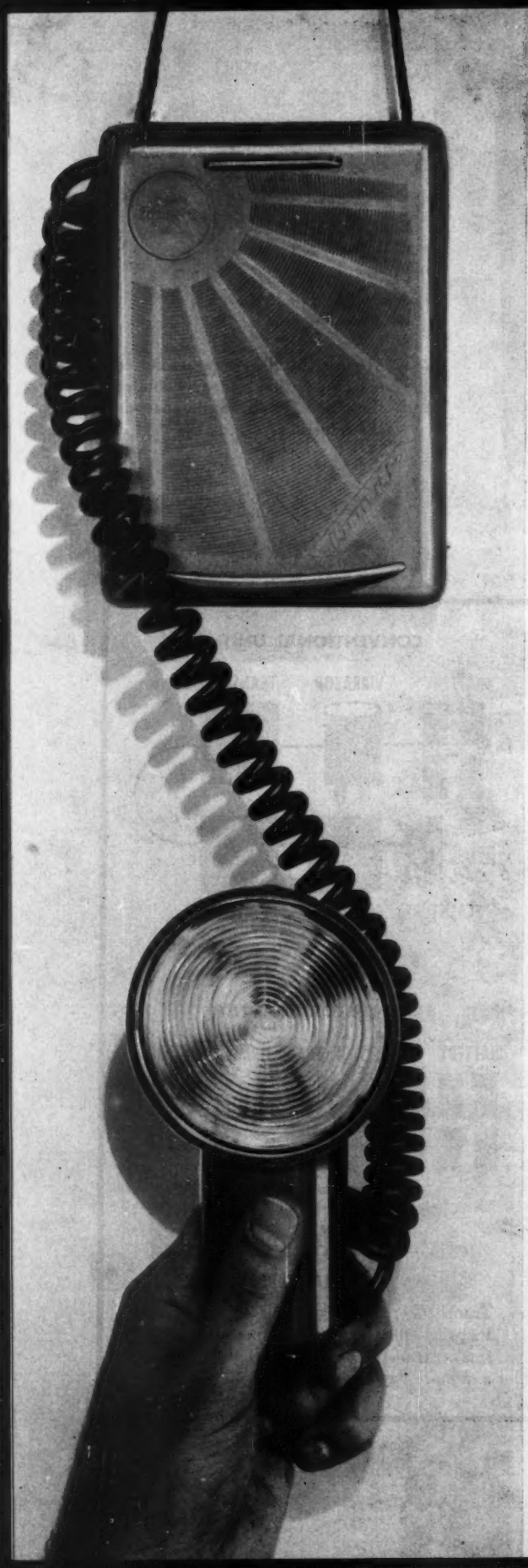
All Mecablitz units produce a light which has the same color temperature as daylight so that daylight color films may be used without filtration.

The Mecablitz 100 gives extremely uniform light distribution with no hot spots. Output is about 40 watt-seconds. Has a ready light. MODERN's recommended guide numbers: Kodachrome, 25; Verichrome Pan, 100; Tri-X, 150. Price of the unit is $49.50.

—CHARLES HELLMAN and EDWARD MEYERS



Transistor replaces vibrator in new unit. Its great efficiency makes it possible to use smaller transformer. Result—lighter weight and more flashes.



ULTRABLITZ COMET

FLASHES FOREVER!

Rechargeable battery, low upkeep

NICKEL-CADMIUM batteries have been used in European automobiles for many years. When the auto finally fell apart, the owner would take out his treasured "lifetime" battery and use it in his new automobile. At one time an expensive luxury for electronic flash units, nickel-cadmium batteries are now incorporated in the $54.95 Ultrablitz Comet.

Battery is permanent part of unit

The AC power supply, nickel-cadmium rechargeable storage battery, and recharger are squeezed into the Comet's power pack which is permanently sealed. There is a power switch. A sliding panel which protects a plug socket is used for AC operation and recharging the battery. Diameter of the reflector is about 3½ inches, its length is about 5¾ inches. A ready light is built in. The weight of the power pack and reflector is a little more than two pounds (battery included).

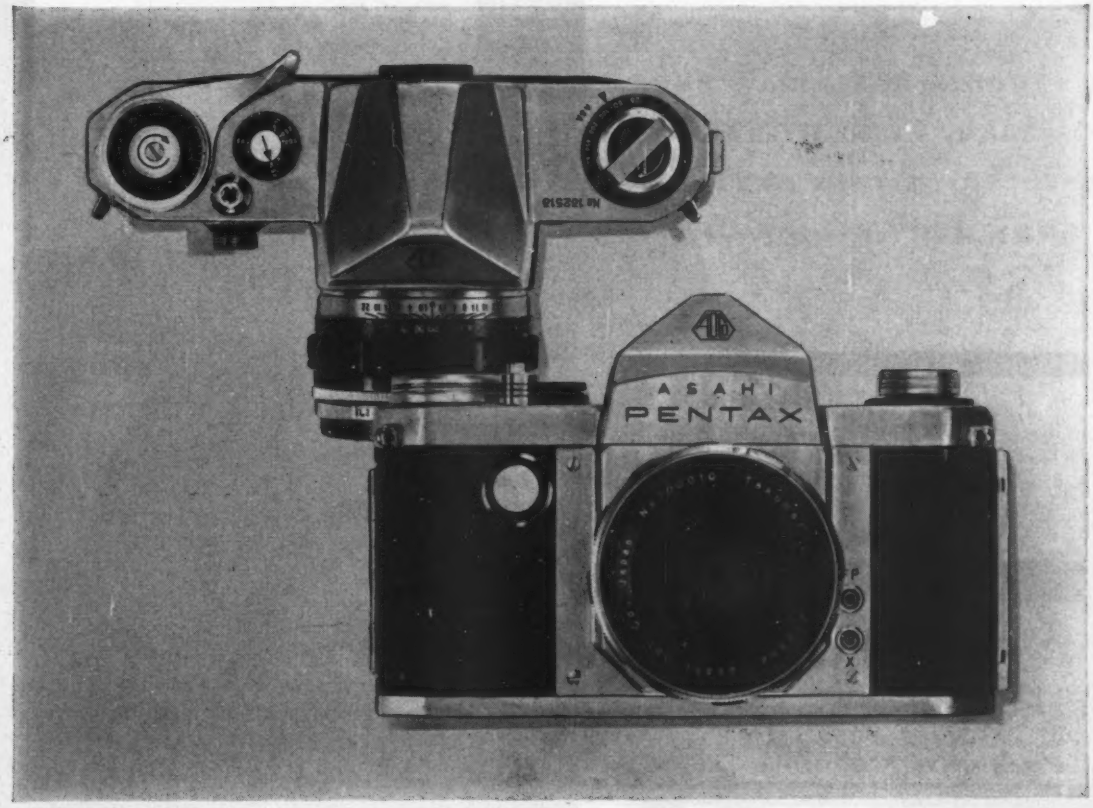
Illumination is extremely even and lacking in hot spots. The output of the unit is about 40 watt-seconds.

Nickel-cadmium gives years of service

Carefree operation is an important characteristic of the nickel-cadmium battery. It is sealed in steel so that no water need be added. It may be stored for long periods of time even in discharged condition (this treatment is fatal to a lead storage battery). The Comet's battery can be fully charged in fourteen hours. During this time the capacitors are also charged, thus maintaining them in good condition. The fully charged battery will produce about 40 flashes before it needs recharging. On AC operation, or when battery is fully charged, cycling time is about twelve seconds. When the time increases to twenty seconds, then the battery should be recharged.

We suggest these conservative guide numbers: Kodachrome, 25; Verichrome Pan, 100; Tri-X, 150.

Compact, light, efficient, economical, inexpensive. It would be desirable to have a unit with these Comet features plus the ability to give more than forty flashes per battery charge. As the Comet stands now, it is an excellent unit for the amateur photographer. Double the amount of flashes and it could become an important part of the equipment used by a professional or semi-professional.—EDWARD MEYERS



NO IMAGE BLACKOUT!

The Asahi Pentax: First Eye-Level Reflex with Almost Continuous Viewing

THE QUICK RETURN mirror on the Asahi Pentax makes it a camera to reckon with. Introduced on the 35mm waist-level Asahiflex, the quick return mirror has been incorporated into the new camera. Consequently, the Pentax now becomes the first eye-level prism reflex with no image blackout after the exposure has been made. This is an extremely important advance in the 35mm reflex camera field.

One of the superior features of the rangefinder camera is its inherent ability to show a continuous image. Since you see the image before, during and after exposure, you *know* whether you pressed the shutter release in time to capture the peak action or the right expression.

However, when you press the shutter release of most eye-level reflexes the mirror flies upward just prior to exposure and does not return to viewing position until the film has been advanced. But even at 1/25 sec. the mirror on the Asahi moves up and down so quickly that there is only a fleeting impression of blackout. If you shoot action your main concern will be the faster speeds. However, since the blackout lasts as long as the shutter is open, it becomes more obvious at the slower speeds such as 1/10, 1/5, ½ and 1 sec.

The Asahi has a sturdily constructed die-cast aluminum body. Aluminum alloys make it lighter than many other similar-sized eye-level reflexes.

The viewfinder window is one of the largest on any eye-level reflex. It's big enough for comfortable viewing even if you wear glasses.

There's a Fresnel field lens which intensifies the light under the ground glass of the penta-prism finder, giving an exceptionally bright corner-to-corner image. Instead of a split rangefinder, there is a clear spot in the center of the ground glass which makes critical focusing more certain. Incidentally, some professional photographers don't like a rangefinder in a prism reflex camera, feeling that it interferes with viewing.

Amazingly enough, we found that even with the preset lens stopped down to f/22 the image was bright enough outdoors to permit checking depth of field.

The Asahi Pentax focal-plane shutter sets the camera somewhat apart from other single-lens reflexes. We found that the shutter mech- *(Continued on page 100)*

PICTURES

ED LETTAU, COURTESY McCALL'S

LET FOUR WALLS AND A ROOF GIVE YOU NEW IDEAS FOR EXCELLENT WINTER PICTURES—NOW—IN YOUR HOME!

WINTER. The photographer who has been busy in the warm outdoors now wants to warm his back by his own home fire. Assuming he doesn't want to cool his camera in the process, he must now look for a new stimulus and perhaps different techniques to spur his photographic imagination. His subjects may be substantially the same: family and friends, design and documentary. Yet, because of the closeness of some walls, he will see his subjects at a closer, often more intimate range. There are parties. There are quick, quiet loving scenes between parent and child. Here a child draws a picture, oblivious to the photographer. There a cat stares. And a window sill still life bends toward the outdoors. Your home is laden with picture material. Your rooftree is no limit—provided you search, and select. But mere looking and selecting is not quite enough. You must know the capacities—and limitations—of your materials and tools. You must know what your film can do, and be skilled in the use of your camera and exposure meter, for now modern equipment lessens the chances of pictures being "lost." Accessory equipment (flash, flood and speed light) is sometimes useful, although by no means required. As you will see, available light was all that was needed for most of the pictures here. (Nor is available light a source of mire and murk. Make use of bright, direct window light, a skylight if you have one, or bright winter sunlight reflected from bright walls and floors.)

One simple virtue of shooting indoors at home is being able to experiment with a number of different techniques. For a portrait, blurred interpretation may be preferred to sharpness to convey a special idea about the subject. You may like a high angle rather than a low one, prefer thin negatives to dense. Think of special effects for special reasons. Shoot many pictures—and find out.

—DOROTHY JACKSON and PATRICIA CAULFIELD

AT HOME!

FORGET BEARSKIN RUGS! RECORD A BABY'S REACTIONS, RELATIONSHIPS!

Let infants be infants and picture them as such. Here, each photographer made an unusual choice, and by it presented an often overlooked aspect of the infant world. *Above,* soft light from nearby window illuminates top of baby's head leaving face in shadow. Roundness and dimension of form are emphasized, the dependence of a child captured by highlighting arms, draped trustingly across father's shoulders, rather than the face. By *not* moving in close, but by including much of the room and only the child's hands in picture *opposite above,* the photographer expressed the helplessness of those newborn into a world geared to and made by adults. *Opposite below,* the unawareness of a small baby is emphasized by comparison with vitality and consciousness of two small children scarcely past babyhood themselves.

◁ **Herbert Keppler, Miranda camera, 58mm f/2 Biotar. Plus-X film exposed at f/2.8 and 1/25 sec.**

Walt Silver, Leica IIIc camera with 50mm Summar. Tri-X film exposed at 1/5 sec. and f/2. ▷

Emma Landau, Leica IIIc camera, 50mm f/1.5 Summarit, Tri-X film exposed at f/5.6, 1/100 sec. by available light.

Patricia Caulfield, Praktina, 55mm f/1.9 Steinheil lens, Kodachrome, f/4 at 1/25 second. ▷

STILL LIFES IN COLOR: DO YOU NEED A STUDIO TO TAKE THEM?

No! You can find them or contrive them at home. Look at your windows, look through them, look where their light falls to make pictures with strong design. The three color still lifes shown here were taken by available window light. In two of them, the window itself plays a part. In photograph *opposite*, the window is a frame. You see past the main subject, the leaves, through the window to the out-of-focus, high-key city background. Norman Rothschild used a window itself as a background in his photograph of antique jars, *page 73*. The similar, overlapping shapes of the jars are the sole subject, and exposure for them burned out the brightly-lit outdoors. In still life, you needn't confine your view to the inanimate—people and animals can be included, if they are treated as design elements and not as personalities. Cat, *page 74*, is integrated in the overall design of the picture. Unusual, high angle and free shape of the patch of light from the window make this an unusual picture.

COLOR PORTRAITURE: USE CONTRAST FOR DRAMATIC EMPHASIS!

Suggestion for making spontaneous portraits at home: keep camera-shy subjects occupied. Photographer Fred Plaut, who also works as a sound recording engineer, for Columbia Records, photographed Siobhan McKenna during a rehearsal-reading of *Hamlet* held in his home *(page 72)*. By using a longer than "normal" lens on his Nikon, Plaut was able to remain unintrusively in the background and still fill the 35mm frame. The strong, contrasty light from the flash, held to the right off camera, dramatized the tension revealed in the actress's gesture and expression. Lack of detail in the black sweater and in the background forces viewer to concentrate on the human and emotional content. Portrait of a child, *page 73*, is completely different from Plaut's shot in mood and in technique. A large camera ($3\frac{1}{4}$ x $4\frac{1}{4}$ Graflex) was used, and the child was posed by the window. Diffused window light pervades the room and illuminates the child's face.

Antique jars, by Norman Rothschild. Exakta, 58mm Biotar, Ektachrome film, 1/50 sec. at f/4.

◁ Siobhan McKenna, by Fred Plaut. Nikon, 85mm Nikkor, Kodachrome, f/8 by speed light.

Child, by Tana Hoban. Series C Graflex, f/4 at 1/50, Ektachrome.

DON'T DISCOUNT DIRECT FLASH—FOR DRAMA, FOR TONE SEPARATION!

Direct, harsh light is ideally suited to some subjects. Gray cat, *below*, was photographed by speed light. It appears outlined in light because matte-surface of fur absorbed illumination except where fur was parallel to the camera and to the light source. Negative was overdeveloped 40% to increase contrast. If this subject had been shot against a dark background by diffused rather than by direct light, only the eyes would have been bright. There would be little separation between subject and background, no detail in texture of fur. In general, electronic flash, either bounce or direct, is useful for taking pictures of moving subjects. The short duration of the flash (somewhere between 1/700 and 1/1500 second for most small units manufactured within the last few years) can freeze the fastest action.

Morris Jaffe, Rolleiflex, Plus-X, f/8, 1/100 sec. ▷

◁ Kenneth Van Sickle, Leica IIIc, 35mm Serenar, Kodachrome, 1/20, f/2.8.

WHICH IS THE "BEST" TECHNIQUE? MUST IT ALWAYS BE SHARP?

Stop! No matter which school of thought you belong to, don't reject the other side without considering its advantages! For the strict, sharp-as-a-tack-or-it's-no-good advocates: your technique is often superb for making some subjects very real. The fresh, youthful qualities of a girl *(opp.)* come from textures—of hair, skin, sweater. You can almost *feel* them. For you who prefer to blur, and *lose* detail: your technique of "painting" with masses of light and shadow often convey an idea that transcends the real. A painter *(below)* is idealized in a shimmer of light and shadow that dances in eyes, face and shirt.

***Below*: Walt Silver, Leica IIIc, 50mm Summar, Tri-X, f/8, 1/50. *Opp.*: Will McBride.**

FOR YOUR CHILDREN:

SHOOT OFF-THE-CUFF,

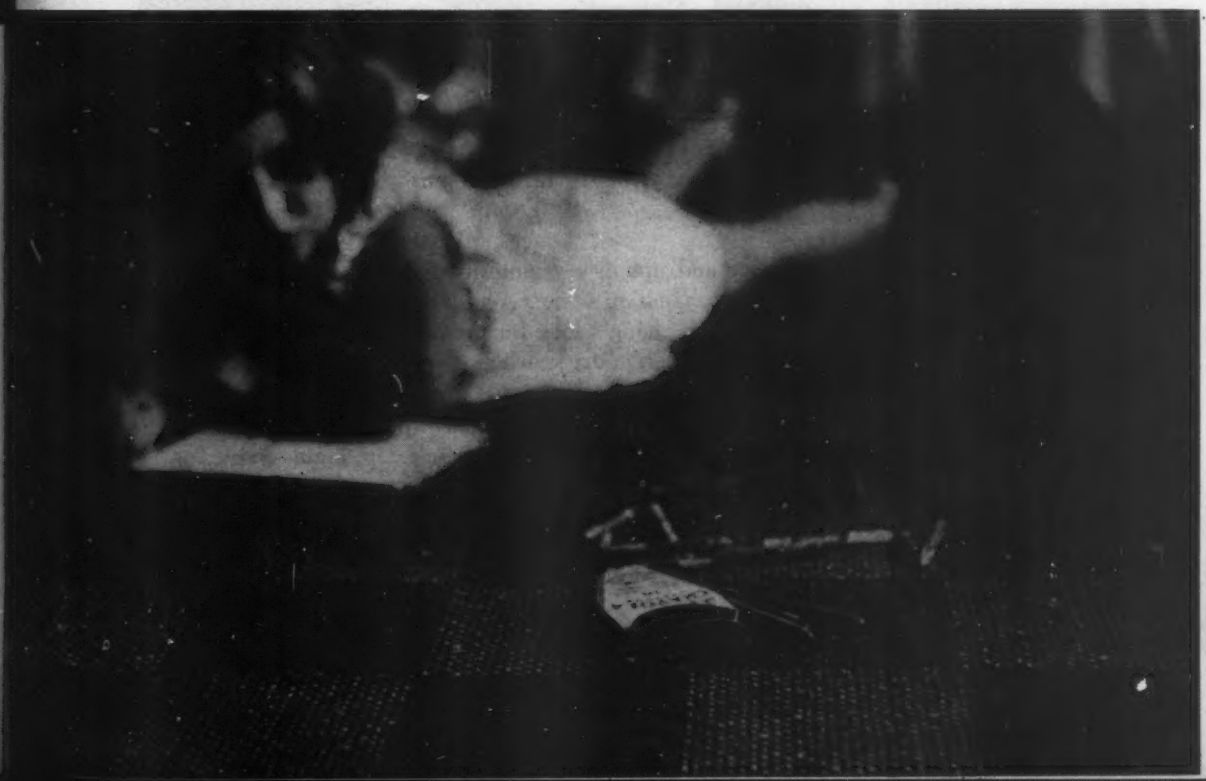
BUT SELECT YOUR ANGLES!

Off-the-cuff, or informal shots are delightful to look at—particularly when your child is subject. However, off-the-cuff does not imply clumsy or sloppy techniques. In many "grab" shots, you'll discover that the photographer has made a calculated approach. He has selected an angle or point of focus which gives the picture its particular verve. An informal portrait of a child, at close range and head-on *(above)*, right at her level, is perhaps the most straightforward way to photograph a child. High angle *(top, opp.)* squashes child into elfin proportions, isolates tender mother-son moment. Variation *(opp.)* comes from low, low angle, sharp focus on crayon box, out-of-focus child suggested in background.

◁ **Ray Jacobs, Leica M-3, 105mm Nikkor, Ilford HPS film, f/4, 1/50 second.**

Lou Stettner, Leica M-3, 50mm lens, Plus-X, setting approximately f/2.8, 1/50. ▷

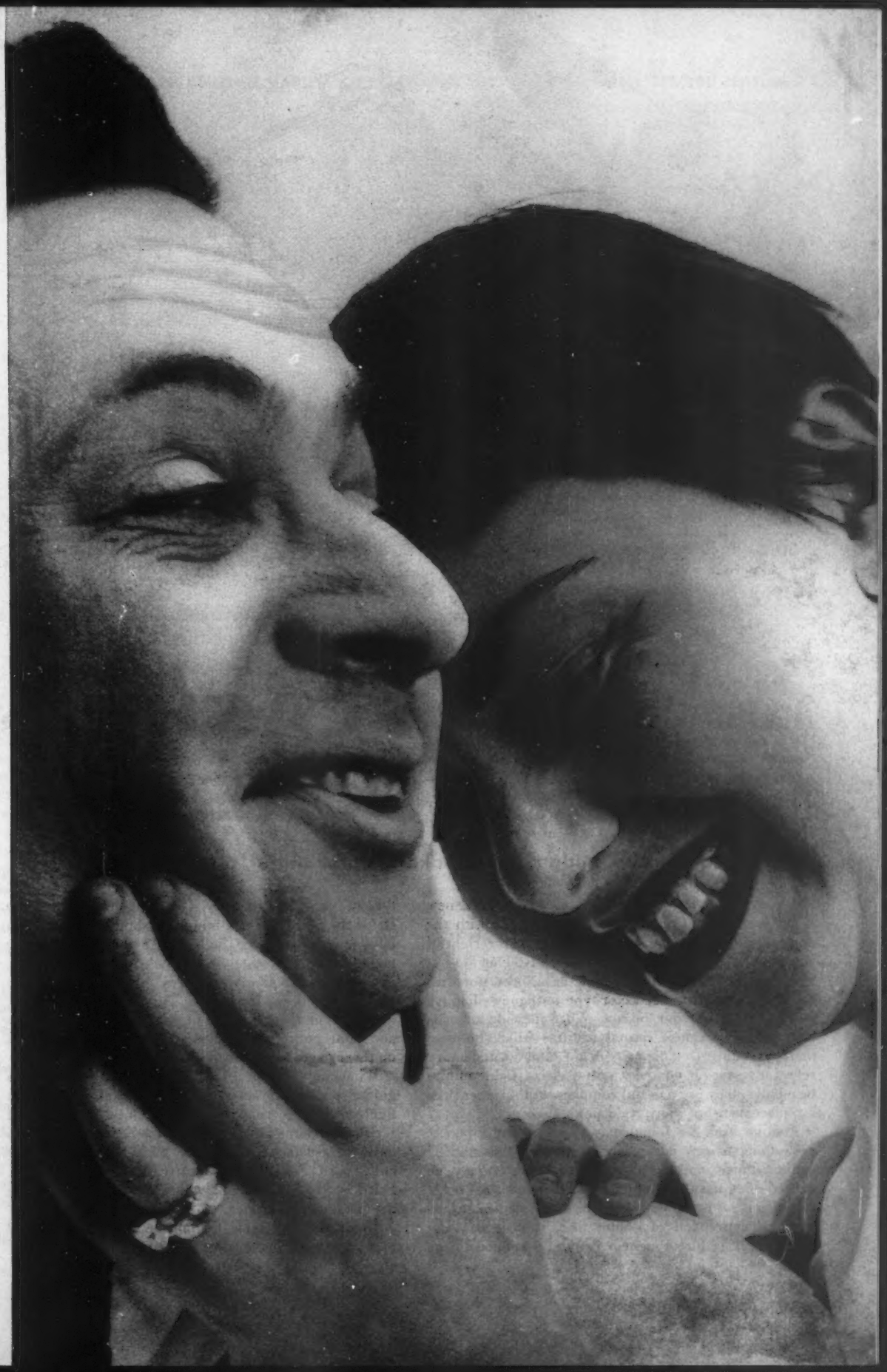
Dorothy Jackson, Praktina, 50mm lens, Plus-X, f/2, 1/50 second, window light.

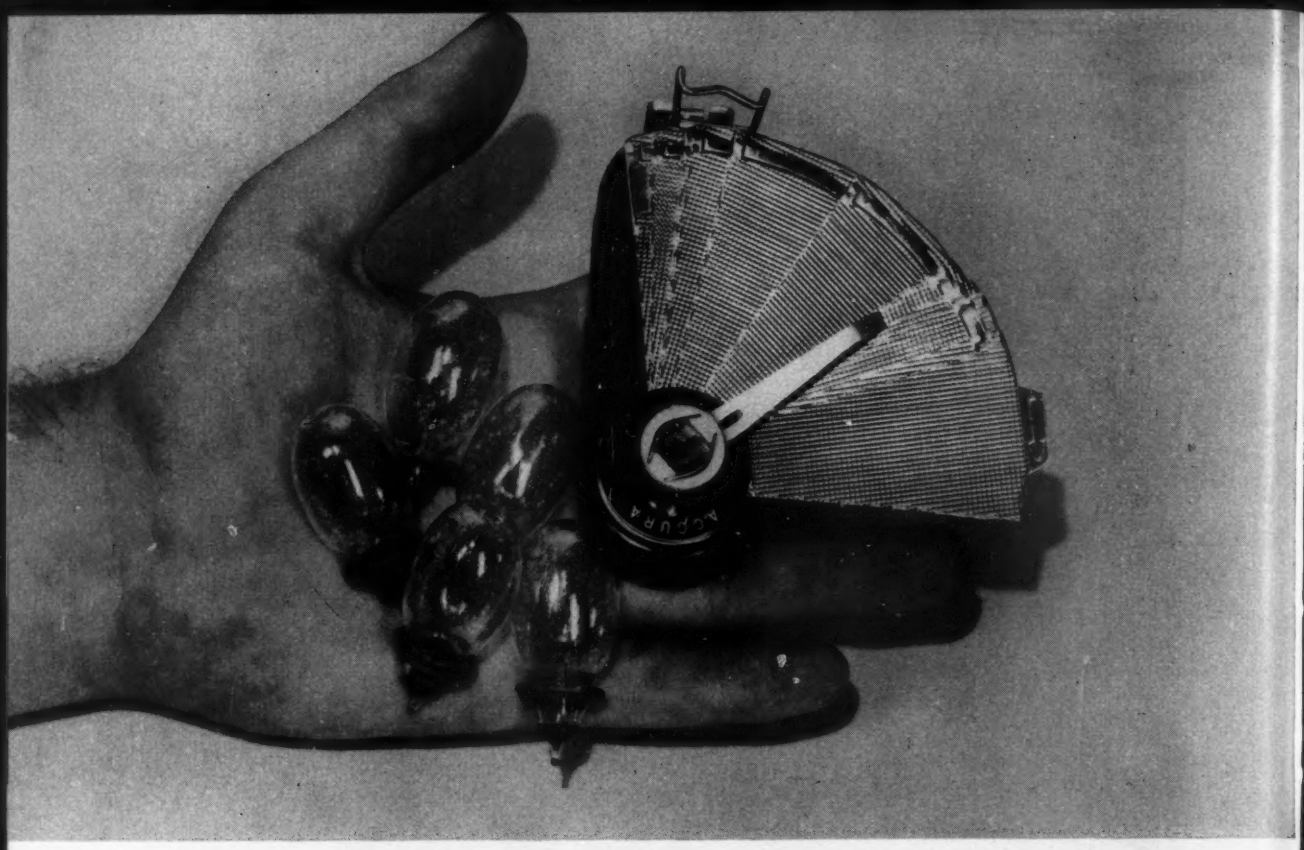


***Above*: Paul Duckworth, Rollei, HP3, f/4.5, 1/50. *Opposite*: Hal Resnick overexposed with Rolleiflex.**

KEEP PARTY PICTURES LIVELY! KEYNOTE THE MOOD WITH GAY DETAILS

Winter time is party time, and its parties flare with direct flash. Picture albums burst with posed "group" pictures. Burned-out faces, ghastly mixtures of wallpaper and upholstery patterns add to the confusion of the bacchanalian scene. Avoid it! Exclude the overall view for a change, look for the less noticed details. Gestures (a toast, *above*), or the expressions of an amusing interchange (couple, *opp.*) are very partyish. Other aspects of a sociable group may spur you to take fine, fun and different pictures: a handclasp, a glass, an earring, an intense conversation. Use flash or speed light. They'll be useful at night. But bounce the light off white ceiling, light walls, or cover the reflector with a white handkerchief to soften the light and eliminate glare.





FLASH IN YOUR POCKET!

Folding flash, midget bulbs make a little handful, a lot of light

FOR PORTABILITY, it's folding flash every time. Not new—but increasingly popular—these tiny guns with the disappearing reflectors are assuming their rightful place in the sun, or pocket, we should say. They do not attempt to compete with electronic flash units, nor with more elaborate, fixed-reflector-type flashguns—but try putting those in your pocket. What they do offer is efficient performance, special features which increase their versatility (see *opposite page*), and a satisfactory reflector surface in compact, portable size. Using miniature bulbs, they are a useful complement to, rather than a replacement for, more rigid units.

Folding flash has found its way into many a pocket and unobtrusive gadget bag corner as "insurance" against those unexpected moments when it may be needed—for flash fill outdoors, for example. A pocket full of midget bulbs will be more than sufficient to expose an entire roll of 35mm film, if necessary. Of course, a little forethought needs to be applied to the type of bulb you will carry. The chart directly *opposite* strips the mystery from midget flashbulb terminology, tells you exactly what bulb to use for which picture taking purpose.

Consider the special features of pocket flash, the added attractions, if you like. A prime consideration, of course, is whether it will fit your particular pocket—and your pocketbook. Those displaying their charms on these pages run from $5.95 to $18.

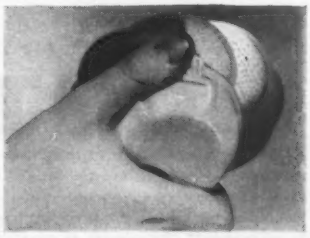
What can you expect for $5.95? A bulb ejector, flash guide, screw-down accessory foot. At $6.95, add a test light. For $7.95, you can have a connector in the foot for such cameras as Argus, Realist, etc. A price of $8.95 pays for a detachable cord. At $9.95 it's a detachable coiled cord. For $12.95 the entire unit is self-contained. Price is $18 for the unit which is inoperative unless the fan is fastened open. No flash dial, though.

If you like it portable, then pick a pocket flash. You'll be glad you did.—NORMAN ROTHSCHILD

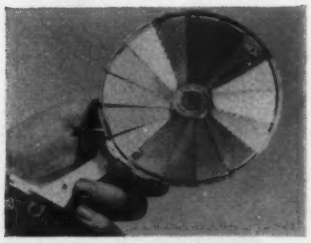
FOLDING FLASH UNITS IN VARIETY OF SIZES AND SHAPES OFFER MANY SPECIAL FEATURES

Test light on C.O.C. unit lets you check batteries before you shoot. Button at top is bulb ejector.

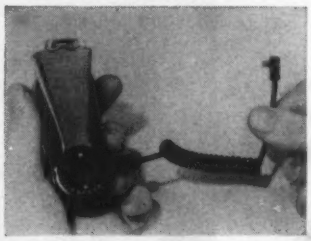
Flash dial found on back of many units (Walz, here) is simple, handy guide to correct exposure.



Easy opening: Rotating ring on back of Votar one-quarter turn fully opens leaf-type fan.



Compact Leitz Chico will not fire bulb unless fan is completely open. Has detachable cord.



Removable coiled cord of Accura allows you to get flash off camera, substitute longer cord if desired.

Self-contained Walz flashgun folds into sturdy case, has large, deep fan, compartment for cord.

POCKETABLE: MIDGET BULBS FOR EVERY PURPOSE

To translate cryptic flashbulb terminology into sound picture taking practice is clearly a matter of knowing your A-B-C's—and M2's. This roundup of available midget flashbulbs has been conveniently categorized by class—further classified by color tint. Choice of color, as everyone knows, cannot be dictated by whim or fancy. Each tint serves its own special purpose:

Clear foil-filled: For use with all black-and-white films and with Type F and Flash Type Color films without filter.

Clear SM & SF: For use with all black-and-white films and with 35mm Type A color films without filter.

Blue: For use with all Daylight Type color films.

Amber: For use with Type A color films with no filter. Also gives satisfactory results with Type B color films.

Infrared: For candid and blackout photography with infrared film. Also for medical and scientific use. Emits practically no visible radiation.

CLASS FP (Focal-Plane): For use at all shutter speeds with cameras equipped with focal-plane shutters (up to 2¼ x 3¼ size).

Clear	6	Amplex, Dura, GE, Westinghouse
	26	Sylvania
Blue	6B	Amplex, Dura, GE, Westinghouse
	26B	Sylvania
Amber	6A	Dura

CLASS F (Fast Peak): For use with between-lens or behind-lens leaf-type shutters. With X synchronizer lever setting, may be used at speeds up to 1/100 or 1/250, depending on make of shutter (see camera instruction sheet). Where shutter is equipped with F setting, Class F bulbs may be used at all shutter speeds. Where no synchronizer lever is present, check camera instruction manual.

Clear	SM	Amplex, Dura, GE, Solar, Westinghouse
	SF	Sylvania

CLASS M (Medium Peak): For use with between-lens and behind-lens leaf-type shutters at all speeds when synchronizer lever is set at M. Where no synchronizer lever is present, use speeds no higher than 1/25, unless specifically recommended in your camera's instruction manual. Can be used at 1/25 or 1/50 with certain focal-plane shutter cameras. Check instruction manual.

Clear	PF1*, PF2	Amplex
	5, 8	Amplex, Dura, GE, Solar, Westinghouse
	25, Bantam 8**	Solar, Sylvania
	XM1*	Osram
Blue	PF1B*	Amplex
	5B	Amplex, Dura, GE, Solar, Westinghouse
	25B	Solar, Sylvania
	XM5B*	Osram
Amber	5A	Dura
	25C	Sylvania
Infrared	25R	GE

*Baseless—requires socket adapter.
**Sylvania only.

M2 BULBS (require inexpensive socket adapter available from photo dealers): For use with between-lens or behind-lens leaf-type shutters at 1/25 or 1/50, using X or F synchronizer lever setting. Where no synchronizer lever is present, use 1/25. Can also be used at 1/25 or 1/50 with certain focal-plane shutter cameras. Check instruction manual. The smallest flashbulbs made, a dozen or more can be carried in the average coat pocket.

Clear	M2	Amplex, Dura, GE, Solar, Sylvania, Westinghouse
Blue	M2B	Amplex, Dura, GE, Solar, Sylvania, Westinghouse

MONTHLY CONTEST

$25 FIRST PRIZE. Vigorous activity of skaters photographed in bright sunlight expresses brisk mood of winter season. Yook O. Hom, of Brooklyn, N. Y., exposed Tri-X film at 1/500 sec. and f/8 in Rolleiflex camera.

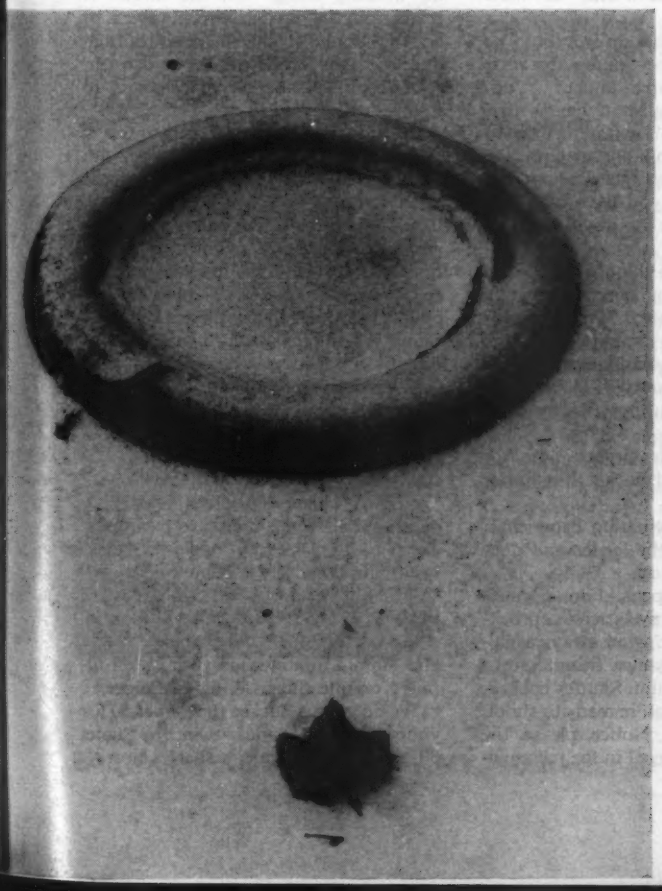
THIRD PRIZE $10. Calves heads were found in deserted European market, photographed by available, pre-dawn light. Pfc. Peter Miller shot with Rolleiflex, Tri-X film. 1/30 sec., f/2.8.

THERE is more to picture in winter than snowmen and sugar-coated cottages. Photographs *above* and *opposite* make meaningful but different statements about the season. Skaters appear as a human pattern on the ice; each figure as a diagonal line. The extreme contrast of the slanting bodies against the brilliant background almost bounces the viewer's eye along a path from left to right across the print. *Opposite,* tire and leaf form composition against texture of melting snow. The mood of this still life is quiet, in contrast to the activity of the photograph *above.*

Anyone may enter any number of black-and-white prints in MODERN's "Monthly Contest." Pictures must be 4 x 5 or larger in size and your name, address and all technical data must appear on the back of each print. No entry blanks are required. *Please enclose a stamped (first class postage), self-addressed envelope* if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60 St., New York, N. Y.

THIRD PRIZE $10. Photograph people in diffused light. Indoors, bounce flash or flood from walls or ceiling—outdoors, try taking pictures on overcast days or in open shade. Here, features and clothing of Seminole weaver appear without the distracting shadows which result from direct sunlight. Correct exposure for skin tones over-exposed the confused background and served to separate the main subject from it. Samuel P. Haberman of New York, N. Y., shot with a Leica, and exposed Plus-X film at 1/60, f/5.6.

MODERN PHOTOGRAPHY'S MONTHLY CONTEST
FIRST PRIZE $25
SECOND PRIZE $15
THIRD PRIZES $10



THIRD PRIZE $10. Diana Wouffer, of Colorado Springs, Colo., used bar room door as a dramatic frame for dual portrait of Indian children. Rolleicord.

SECOND PRIZE $15. Snow is not *always* white and fluffy! Victor Obsatz, New York, N. Y., exposed Plus-X in Hexacon to reveal texture of melting snow.

The Kodak BULLETIN

Poly, nifty 50 &

And a slim, trim, portable 2x2 projector with a screen-filling lens . . . a tip for fathers . . . an easy way to save paper and time . . . a reminder of an old friend . . . plus some equipment with built-in know-how

Happiness in every box

Some boxes are fun to open. Gift boxes. Candy boxes. Post-office boxes, to see who wrote today. But other boxes you open only because there's something *useful* inside, like photographic paper.

For the most *usefulness* with the *fewest* boxes to open, we invite your attention to Kodak's new multiple-contrast papers, Kodak Polycontrast and Kodak Polycontrast Rapid.

These are first-quality papers. Polycontrast is like Kodak Medalist Paper in speed and image tone; Polycontrast Rapid is like Kodabromide Paper. But their big plus is that every sheet can be printed to fit *any* negative—from the flattest right up to those that look like chalk and charcoal.

You print with a set of filters numbered 1, 1½, 2, 2½, 3, 3½, and 4. These correspond to the regular paper grades—if a negative calls for No. 2 paper, you print it through the No. 2 filter. In effect, you have *seven* grades of paper in every sheet, in only one box.

This is practically heaven.

See your Kodak dealer; get a filter kit and a box of Polycontrast or Polycontrast Rapid. This is modern printing, with happiness in every Polycontrast box.

Built-in excitement

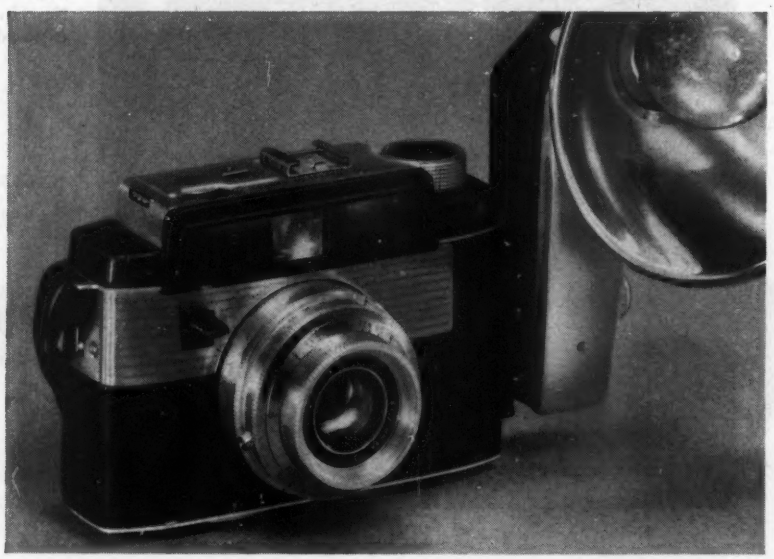
Every once in a while along comes a new widget that does just a bit more than fulfill its stated mechanical destiny. It does what it's supposed to, of course. Then it adds an extra—and sometimes subtle—pinch of excitement and pleasure that makes you glad you spent your hard-earned money.

This is what a *new* camera should do—if it's really new—really more than a face lifting.

The new (let's say it again—*new*) Kodak Signet 50 Camera has this "something extra." And we'll tell you why.

Its styling sets the mood. Study it for a moment. Functional. Clean. No apologies or cover-ups.

The shutter release almost invites your index finger to perch comfortably on it. And, once there, your finger discovers a liquid-smooth action. No jiggles. No mechanical lurch when you trip it. A particularly nice feature when you're shooting hand-held at slow speeds.



There's a treat for your eye, too. The viewfinder. The fancy name for it is "projected field frame finder" . . . unquote. In plain English it means that your picture margins wrap themselves neatly and unmistakably around the view you see through the window. For parallax correction you have markings to tell you where the top of your picture is at 5 or 3 feet.

And, as an aid to the absent-minded (what man isn't when he's concentrating on a picture?), the word "WIND" pops up in the window to remind you to flick the thumb lever if you expect to catch the next picture. Handy in fast-moving situations where you must watch many things at once.

The thumb lever is another plus. Advances the film and cocks the shutter for you.

Loading is a fascinating experience. The take-up grabs the leader and does everything else for you.

Watch what happens. Film engages neatly on take-up, travels across sprockets. You shut cover, wind away casual-like. Camera counts own frames, stops at proper place on film. Shutter cocked. Counter at No. 1. You're ready to shoot.

More? Indeed so. Notice, please, the exposure meter snugged in the rectangular housing along with the finder. It reads from the top—in EVS numbers, of course. Note also that it measures high and low light levels without adjustment—one pointer, one set of numbers to follow.

On the shutter, you simply move a ring till the little red dot lines up with the EVS number you want. Then the speed-aperture relationship is established. You can shift quickly from one speed to another, stop down for maximum depth, without re-figuring your settings. Shutter and diaphragm are coupled together to move together, once the EVS setting is made. It took a bit of doing—but it's done, and very smoothly.

The lens you're adjusting, by the way, is an *f*/2.8 Kodak Ektanar Lens, 44mm, incorporating Kodak's rare-earth glass. It's coated to reduce flare. It's well color-corrected. It produces sharp pictures.

Up top, where you want it, is a handy depth-of-field scale. You also have footage markings. And an ingenious aid to fast focusing called "Zone Focusing." "Close-ups" (2.5 to 5 feet), "Groups" (6 to 12 feet), and "Scenes" (15 to Infinity).

On the left side of the camera, firmly and simply mounted, is your *direct-fitting* Kodalite Super-M 4 Flasholder.

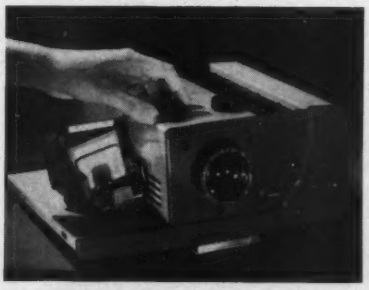
We do go on. But see the Signet 50 for yourself. It and its near-twin, the Signet 30, are on your dealer's shelves now.

fine old warrior

The Signet 50 lists for only $82.50 *with flasholder and built-in exposure meter.* The Signet 30 gives you the same refreshing performance, less only the meter and flasholder, for a modest $55.

Short throw, big screen

Long lenses are fine for theater projectors. But offices, conference rooms, schoolrooms, living rooms aren't usually theater size. We pondered this, and decided that a 4-inch *f*/3.5 lens for the new Kodak 300 Projector would be ideal.



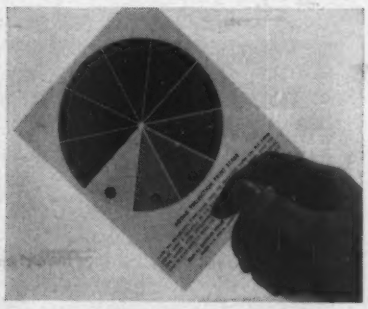
The new 4-inch *f*/3.5 designed for the Kodak 300 gives a picture 20% wider and 20% taller at any given distance, compared to a 5-inch lens. At 10 feet it fills a screen 40 inches wide. Larger at greater distances, for larger groups. Smaller at shorter distances, for small groups—say a business discussion with three or four people conferring around one desk. The flexibility is excellent.

Portability's excellent, too. Snap on the lid, and the "300" is a neat 11-inch-square package with its own handle—easy to tote on business visits, from classroom to classroom, or to a friend's. Weighs only 9 pounds. And the smart styling and handsome finish just can't be beat.

There's no other 2x2 projector like it. And the price is only $64.50 with Readymatic Changer, $74.50 with automatic magazine changer. Let your Kodak dealer show you.

Paper saver

A Kodak Projection Print Scale saves both paper and time by giving you a



ten-step test print with one exposure. Costs only $1.15. Pays for itself in the paper you'll save.

Old warrior

There's so much talk about available-light shooting and fast films today that a word about developers is in order. Your developer and how you use it are two of the basic factors in film speed.

One of the oldest "fine grain" developers, Kodak D-76, still stands away up high on the list. Someday there may be a developer that equals its ability to pull up delicate shadow detail. But, until then, D-76 will probably continue to be the unofficial but practical standard against which other developers can be rated. Exposure recommendations for the new Kodak films—Tri-X, Plus-X, Panatomic-X, etc.—are based on development in good old D-76. Well, not *old* old.

If you've been experimenting with strange witches' brews, just try some D-76 on your next batch of films. It's like a refreshing cool breeze on a hot afternoon.

(Kodak Developer D-76 comes packaged to make 1 qt., 40¢; ½ gal., 55¢; and 1 gal., 85¢.)

Taping the baby

Friend of ours told us a new way to insure good, thoughtful expressions and good hand poses in baby shots. He uses cellophane tape. You don't tape the baby down in place—you just wind a ring of tape around one of his fingers. He'll play with it while you take shot after shot.

(The color film for baby shots, naturally, is Kodak Ektachrome Film, for its speed; or, depending upon the film speed you need, Kodak Panatomic-X, Plus-X, or Verichrome-Pan, for their ability to keep fine detail and beautiful textures.)

K is for know-how

Good photo equipment works for you, not against you. Good trays and graduates pour neatly. Good film tanks load easily, dry fast between batches.

A good apron has a drip cuff to catch driblets. Kodak knows details like this; it's part of the know-how we've been accumulating for generations. You'll find Kodak photographic know-how in all these useful items:

- Kodacraft Roll-Film Tank, for 620, 120 and 127 films. Chip-proof Tenite, loads, pours easily. $3.25. And Kodacraft Miniature Roll-Film Tank, for 135 and 828 films, $3.25.
- Kodak Darkroom Apron, tough Vinylite with drip cuff, $3.00.
- Kodak Process Thermometer, accurate to ¼ degree, specially recommended for color work, $10.50.
- Kodak Photo Blotter Roll, pure, absorbent, $2.88.
- Kodak Enameled Trays, in 8 sizes 8x10 to 23x28 inches, $2.35 up.
- Kodak Tray Siphon, keeps prints moving and separated, $4.95.

Your Kodak dealer carries these functional darkroom aids and many others. Talk darkrooms with him soon.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

NEW BOLEX OFFERS FLEXIBLE EXPOSURE CONTROL FOR 8MM

IF 8MM ISN'T SHARP: Taking a tiny 8mm frame exposed at the usual 1/35 sec. speed and blowing it up many times its size on a screen, emphasizes any lack of sharpness. Deficiencies are more obvious with action footage. This is one of the reasons why big screen images are difficult with 8mm film.

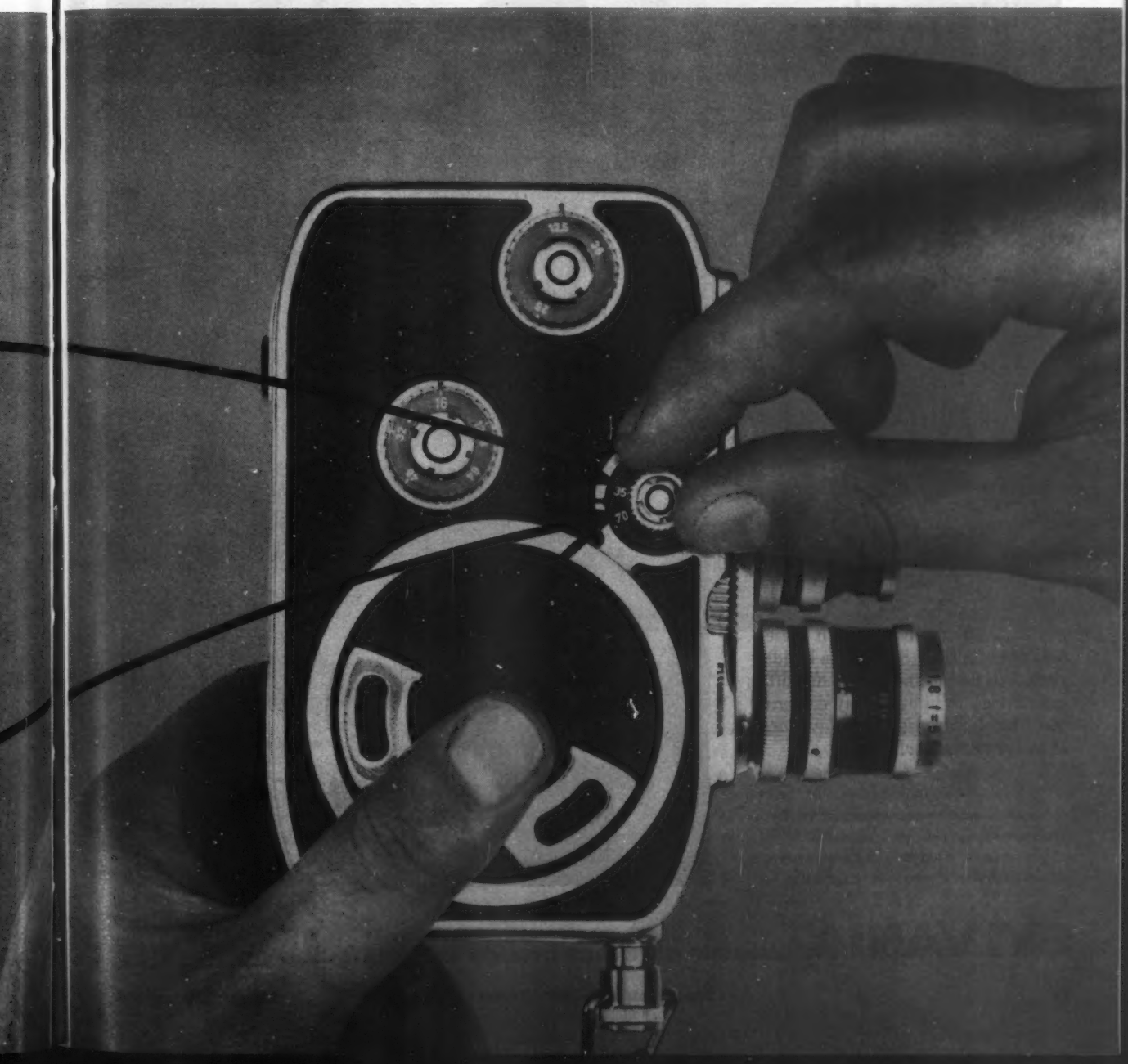
HOW THE BOLEX HELPS: With a control which allows you to shoot at 1/70 sec., or even faster speeds, the Bolex makes subjects in action appear sharper on the screen. Photographer can exercise greater control over exposure, too.

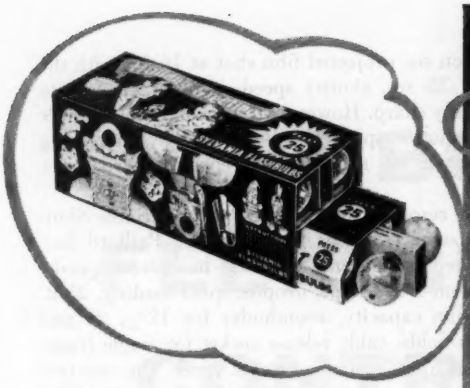
THE BOLEX B8 with Variable Shutter may be the best answer yet to the problem of getting sharper images of moving subjects on a tiny 8mm frame. The variable shutter of the new Swiss-made camera lets you more than double the usual slow shutter speed at 16 fps.

A strange paradox faces the 8mm movie maker who wants the best technical film quality. The very fact that *movies should move* often results in a noticeable lack of sharpness in many 8mm films. And it's no wonder. Most home movie cameras work at 1/30 sec. or 1/35 sec. at 16 fps. Such speeds, similar to that of a box camera, are fast enough to render sharp images of stationary subjects. They are not fast enough to stop moderate action.

When you see projected film shot at 16 fps with the 1/30 or 1/35 sec. shutter speed, it often appears to be acceptably sharp. However, if a scene follows where increased shutter speed has been used by increasing the frames per sec. rate, the difference in sharpness is obvious.

In many respects, the Bolex B8 with Variable Shutter is the same twin-lens turret camera Paillard Inc. has imported for several years. It has seven speeds, ranging from 8 to 64 fps, drop-in spool loading, 25-ft. double-8 film capacity, zoomfinder for 12½, 25 and 36mm lens fields, cable release socket for single frame and normal filming, and a ratchet wind. The one real outward change on the cam- *(Continued on page 124)*





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has 3-D cutouts"

Flash the holiday fun, then make gay little flashbulb men with these 3-D cutouts from Sylvania's holiday pack. No doubt about it—this gift is guaranteed to light up any camera fan's face! *Sylvania's Holiday Pack is in the stores now!*

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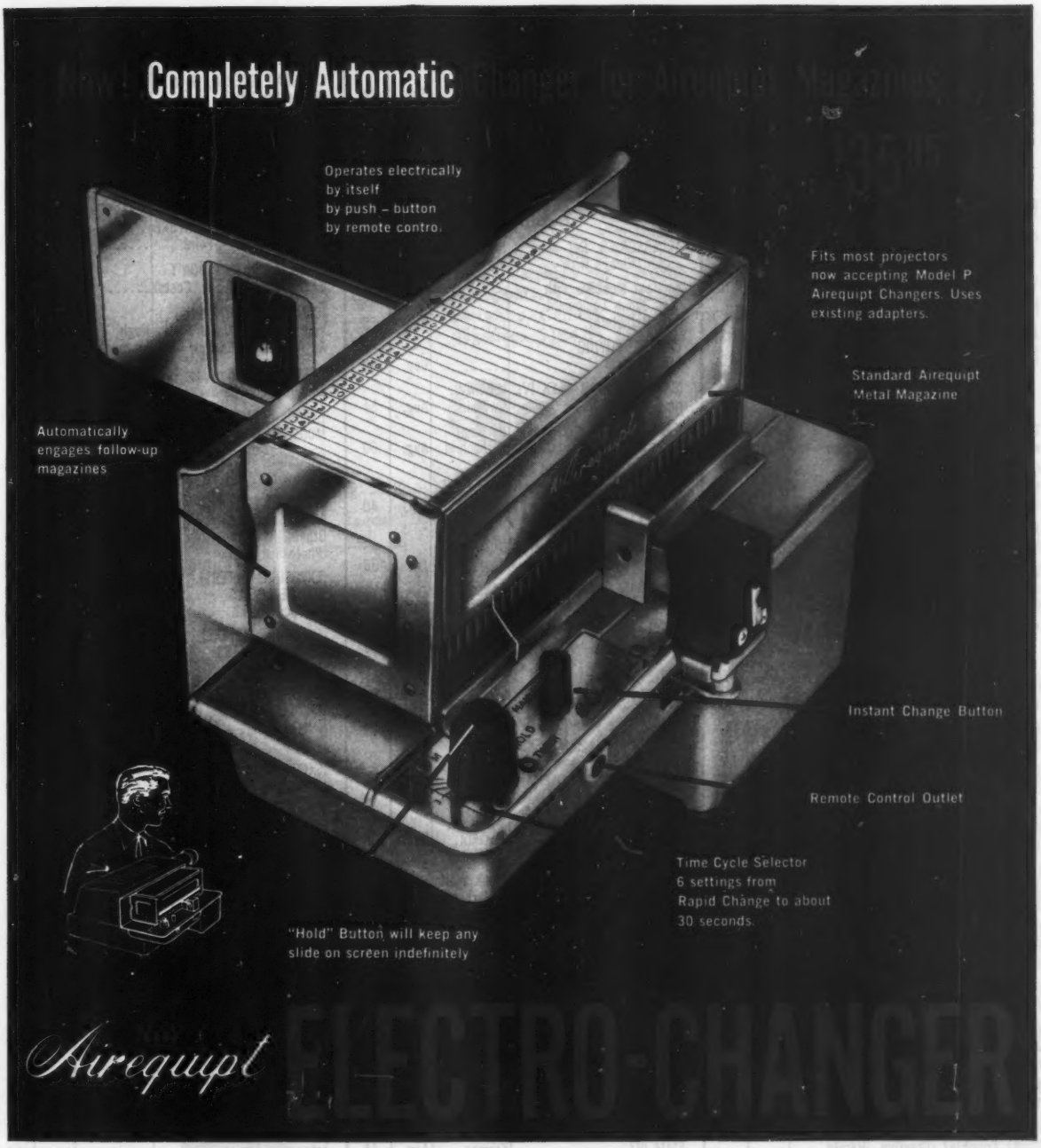

Airequipt ELECTRO-CHANGER with one magazine $35.95
Fits most projectors now accepting the popular Model P Airequipt Slide Changer.

10-foot Pneumatic Remote Control Cord .....$ 3.95

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Permits use with tape recorders having provision for slide-sound synchronization

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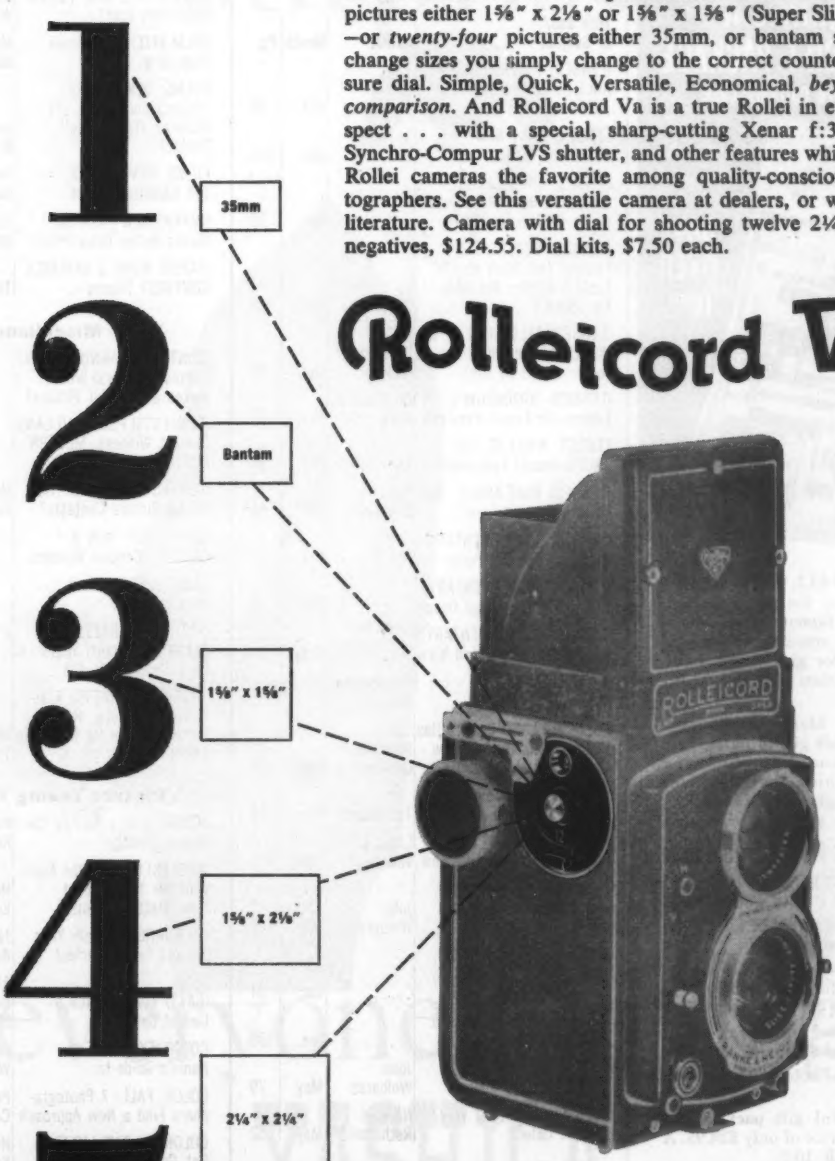
Why buy *several* cameras, when Rolleicord Va gives you *all* the popular picture sizes? Get everything from the large practical 2¼ x 2¼ size to 35 mm, and save money too! Simply load Rolleicord Va with #120 roll film . . . black and white or color . . . and shoot *twelve* pictures 2¼" x 2¼"—or sixteen pictures either 1⅝" x 2⅛" or 1⅝" x 1⅝" (Super Slide size) —or *twenty-four* pictures either 35mm, or bantam size. To change sizes you simply change to the correct counter exposure dial. Simple, Quick, Versatile, Economical, *beyond all comparison.* And Rolleicord Va is a true Rollei in every respect . . . with a special, sharp-cutting Xenar f:3.5 lens, Synchro-Compur LVS shutter, and other features which keep Rollei cameras the favorite among quality-conscious photographers. See this versatile camera at dealers, or write for literature. Camera with dial for shooting twelve 2¼ x 2¼ negatives, $124.55. Dial kits, $7.50 each.

Rolleicord Va



picture sizes

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Fritz Henle's "Guide to Rollei Photography"

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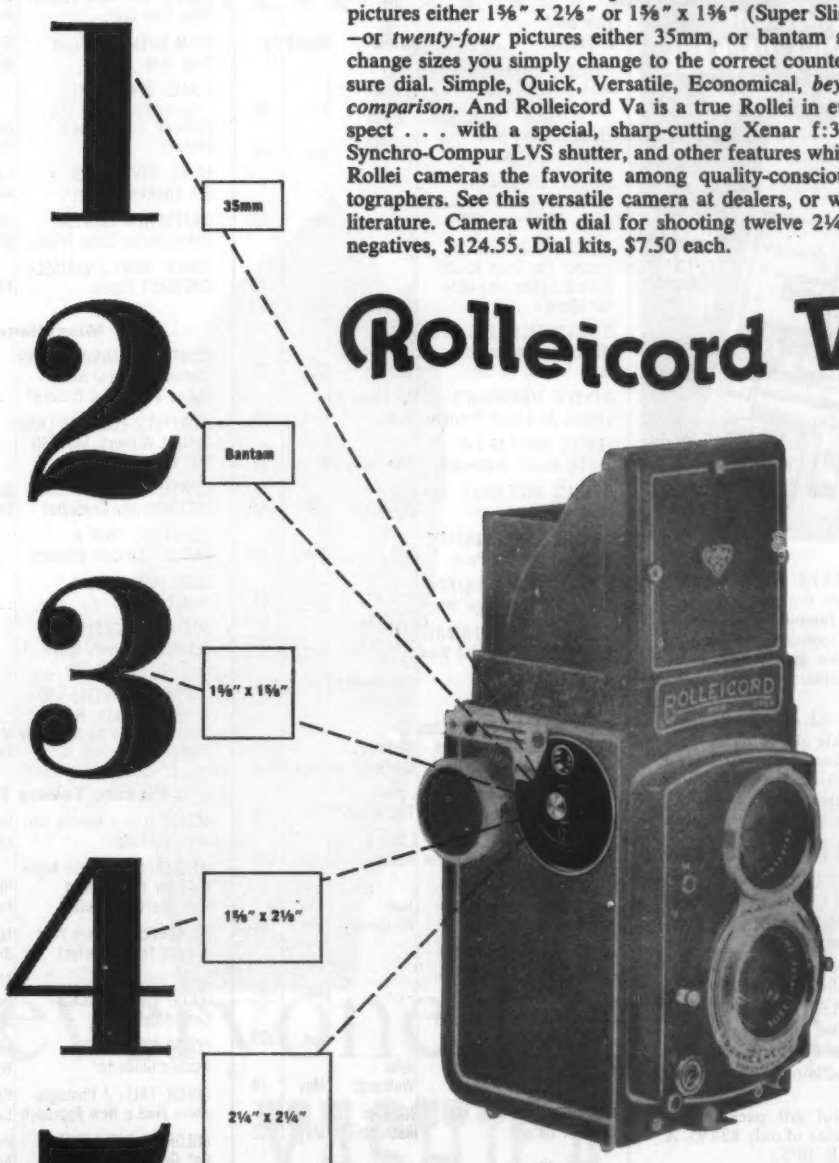

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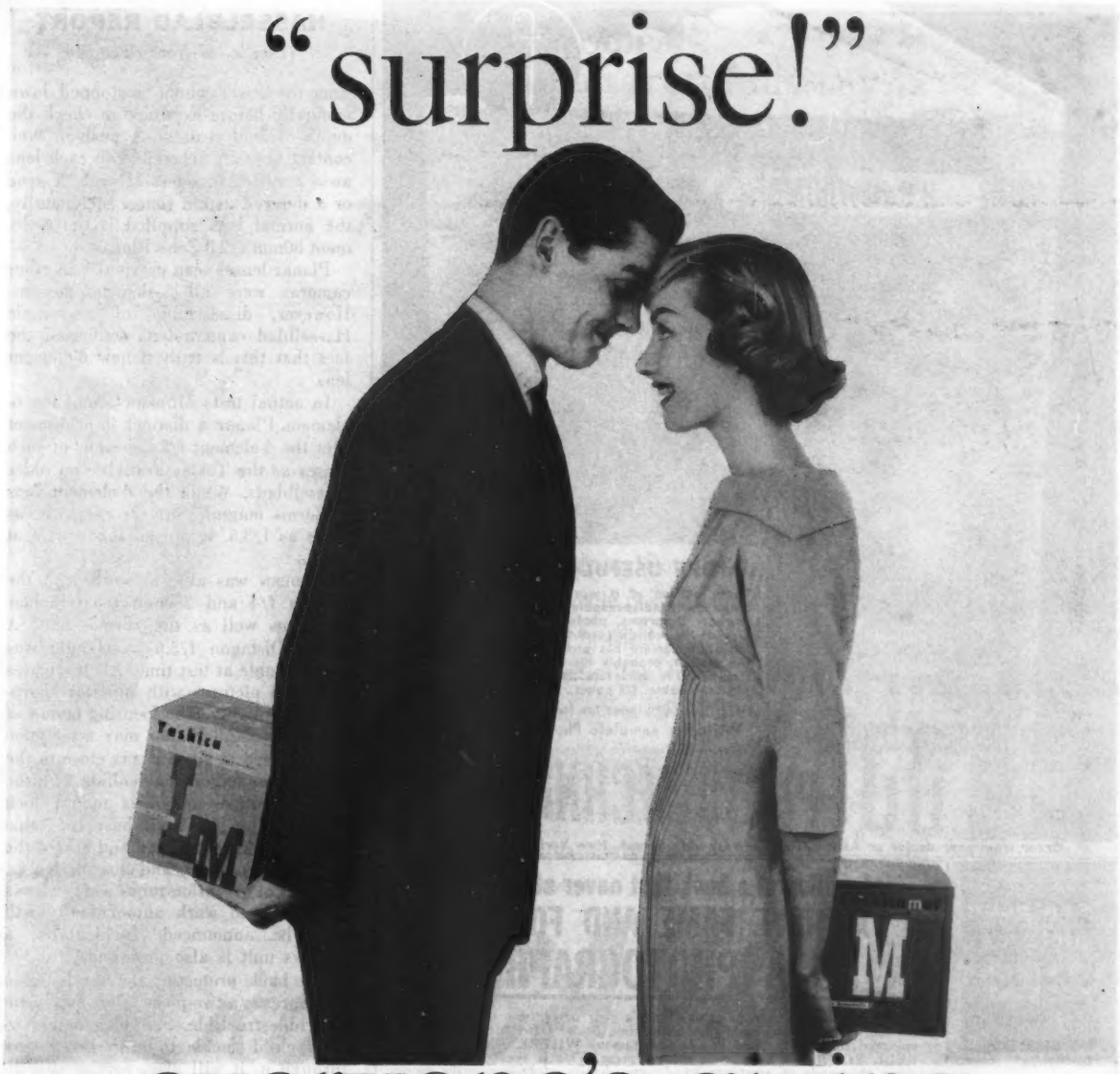

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TOM has been taking pictures for years. Loves it. Always thought it would be great to have Ellen in on the fun, with a camera of her own—a good one—with features—yet easy to operate. Looked around. Spotted the Yashica LM—a natural. Fine twin-lens reflex, with a built-in exposure meter, with a big, bright focusing screen, good selection of shutter speeds, and a pair of great lenses. Perfect for her . . . (and besides he could use it too).

ELLEN knows little about cameras. Tom's been sounding off lately about what he could do if he had a twin-lens reflex in his outfit. Asked one of his picture pals. "Yashica-Mat—Tom will turn handsprings." Talked to a dealer. "Yashica-Mat—fully automatic—can't be matched at double the price." Perfect, thought Ellen, and maybe Tom will teach me how to use it.

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HASSELBLAD REPORT

(Continued from page 51)

since the lenses cannot be stopped down manually before exposure to check the depth of field visually. A push-on sync contact is easily accessible on each lens as is a switch to select M sync, X sync or a delayed action timer. Incidentally, the normal lens supplied is the 6-element 80mm f/2.8 Zeiss Planar.

Planar lenses seen previously in other cameras were all 5-element designs. However, disassembly of a sample Hasselblad camera lens confirmed the fact that this is truly a new 6-element lens.

In actual tests MODERN found the 6-element Planar a distinct improvement over the 4-element f/2.8 designs of such lenses as the Tessar available on older Hasselblads. While the 4-element lens performs magnificently at apertures as large as f/3.5, it proved inadequate at f/2.8.

MODERN was able to work with the 150mm f/4 and 250mm f/5.6 Sonnar lenses as well as the normal lens. A 60mm Distagon f/5.6 wide-angle was not available at test time. All the lenses produced pictures with superior sharpness and quality. The focusing mount of the 80mm f/2.8 Planar may need some getting used to since it sits close to the body. One's fingers may collide with the shutter release and lens mount lock buttons. The lenses all have the same size front bayonet thread and accept the same series of filters and close-up lenses. A series of extension tubes which allows the lenses to work automatically will soon be announced. Incidentally, a bellows unit is also promised.

The baffle protecting the film between exposures is a two-piece affair and virtually indestructible. Should a neighborhood child decide to push his fingers through it, it will give, part in two directions and snap smartly back in place when the fingers are removed. The baffle (which the Hasselblad makers like to call an auxiliary shutter) can be used as a shutter for close work. Speeds approximating 1/25 sec. are possible, and the baffle can be used with flash—it has its own sync contact.

There are numerous other changes and improvements evident when you examine the camera closely. Underneath the winding knob is a small button. Pressing it causes the first part of the exposure cycle to take place: the shutter closes, baffle opens, mirror swings upward and shutter narrows to predetermined opening. Everything is accomplished except the actual tripping of the shutter. A slight press on the shutter release button will do that. For scientific work or sports photography, where you may use an auxiliary finder instead of the ground glass, this switch may prove

(Continued on page 98)

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HASSELBLAD REPORT

(Continued from page 96)

quite useful for more efficient operation.

Turn the camera over and you will see that the base plate housing the ASA and European tripod sockets has been redesigned to fit a quick slide tripod head (not yet available). An examination of the interior of the camera reveals an increased amount of damping around the edges of the mirror to limit camera shake caused by mirror action. Also the ground glass, now marked with helpful, centrally located horizontal and vertical guide lines, can easily be removed for cleaning.

It's going to be very hard for old Hasselblad enthusiasts to realize that the 500C is very different from the older Hasselblad cameras, so cleverly have the designers incorporated all the new features into the body. Incidentally, those worried about the additional weight or size of the lens mounts caused by the built-in Synchro-Compur shutters need have no fear. The new lens mounts, even with the shutters, are barely distinguishable in size or weight from the plain lenses available for the focal-plane shuttered Hasselblad cameras.

In use the Hasselblad exhibited obvious advantages over the focal-plane model. The smooth action of the Synchro-Compur shutter allowed hand-held exposures of 1/10 sec. and even longer. (The focal-plane shutter generally prevented speeds of less than 1/50 sec. without a good tripod.) The noise of camera operation is substantially reduced although the camera is still not what one would call a silent companion.

In tests involving over 300 rolls of film plus constant wind and release of the shutter, the camera operated without fault—almost. Once the baffle failed to close, the lens locked, and the mirror would not catch in the down position. The 500C was immediately returned to Hasselblad and Mr. Osten B. Wejerfelt, technical representative of Victor Hasselblad AB., Gothenburg, Sweden, personally disassembled the camera. We requested a complete report. Wejerfelt said that a single interior spring had become loose. We asked whether this was not likely to happen on other cameras. He said that all difficulties on the first pre-production run models (such as the one we were using) would be transmitted back to the factory for possible changes in the production run. The spring was replaced and refastened more securely. No more difficulty was experienced from this quarter—or from any quarter, for that matter.

The simplification of operation caused by the automatic diaphragm is an immense improvement over the older preset lens where time was undeniably lost between shutting the lens by hand and then opening it after the exposure. The sharp pictures produced by the Planar lens lead us to believe that complaints long ago leveled against the Hasselblad magazines—that they did not keep the film flat and thus produced unsharp pictures—were unjust. The resolving power of the old Tessar lens at full opening may have been at fault.

Accessories we like and don't

The wind knob with built-in single-scale Gossen exposure meter is bound to be a popular item—but not with us. The limited size of the cell and its apparent lack of proper sensitivity in low light conditions was not in keeping with the magnificent high aims of the Hasselblad designers themselves.

We made many tests with color film. The ability of the meter to differentiate between half stops was open to question. The Hasselblad deserves the finest, most accurate and sensitive meter you can find.

The accessory you should buy however is the magnifying hood (illustration, *page 50*). The hood, which can be adjusted to your individual eyesight (−3 to +3), contains a less powerful 80mm magnifier than the standard 60mm magnifier in the regular Hasselblad hood, but it is of excellent optical quality and covers the entire ground glass easily—the magnifier in the regular hood does not. Incidentally, the accessory hood has proved so popular with professional photographers that many have bought magnifying hoods and had them attached at great expense to all sorts of reflex cameras. The magnifying hood also manages to exclude all extraneous light, making the job of focusing outdoors in bright light a simple accomplishment.

We carried the Hasselblad on long motor trips, also back and forth from the office each day. It was examined, poked, banged, mishandled, abused, unnecessarily forced. It was never in a case. The leather and chrome finish stood up to the abuse magnificently.

Before returning the Hasselblad, we turned the 500C over to a leading scientist, microbiologist Roman Vishniac for the comments of a man who has been using 2¼ x 2¼ single-lens reflexes since the early 1920's. His report is on *page 51*. We then consulted a number of photographic engineers. "The 500C Hasselblad," they reported, "may well represent one of the turning points of camera engineering. Cameras of the future will undoubtedly be affected by it and may adopt the major design innovations." (See possible concepts for 35mm on *page 52*.)

The wars between the 35mm and 2¼ x 2¼ factions will undoubtedly continue, as will the arguments between proponents of the twin-lens vs. the single-lens reflexes. The Hasselblad

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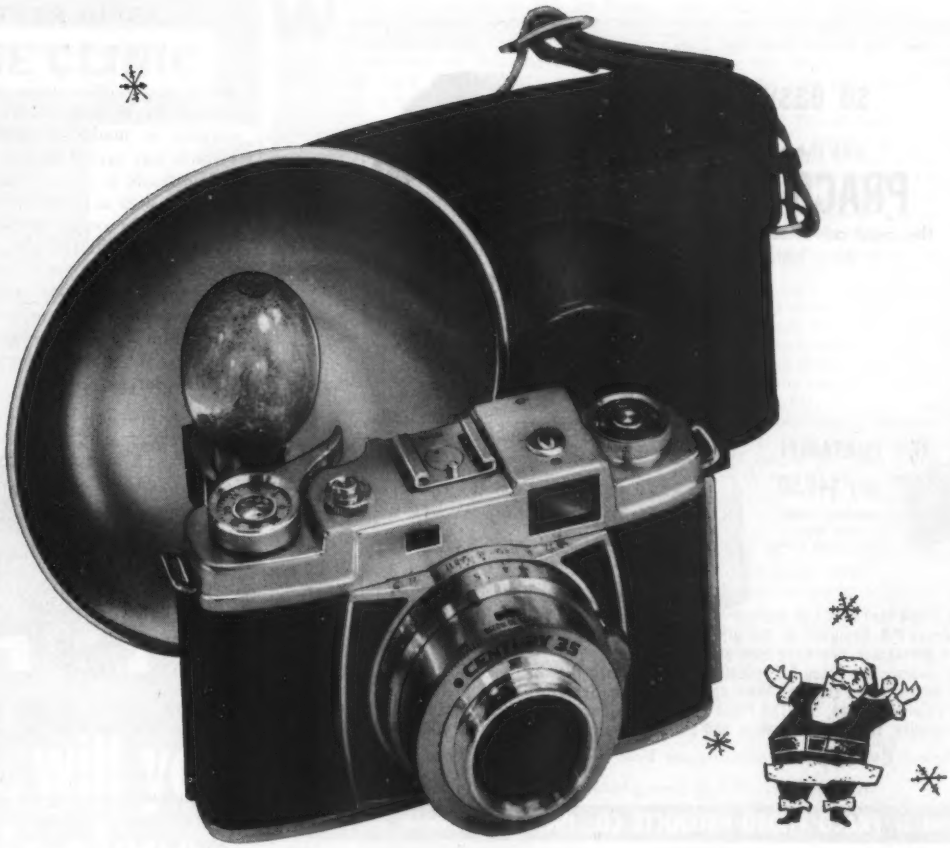

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ASAHI PENTAX

(Continued from page 65)

anism made little noise and produced practically no camera jar. The shutter curtain is made of rubberized cloth (which may give it longer life).

The Asahi is one of the few eye-level cameras with a rapid advance lever. A single stroke cocks the shutter, winds the film and sets the film counter.

Swinging open the hinged back provides quick access for loading. A crank in the rewind knob makes it easier to wind film back after completing exposures. We would have appreciated a slightly larger crank.

A black model of the Asahi Pentax may be available in the future.

The thread on the interchangeable lens mount is exactly the same as on the Contax S and D, Praktina and Pentacon cameras. Lenses are interchangeable with these cameras. However, the Asahi Pentax will be supplied with a Takumar 55mm f/2.2 lens. We had no opportunity to test this lens. The lens supplied with the camera for testing purposes will not be imported into this country. Other lenses to be available are 83, 100, 300, and 500mm telephoto lenses. Older Takumar lenses, designed for the Asahiflex, will fit the Pentax with an adapter.

Price of the Japanese-made Asahi Pentax, with Takumar 55mm f/2.2 six-element lens, and FP and X synchronization, is $195.—MYRON A. MATZKIN

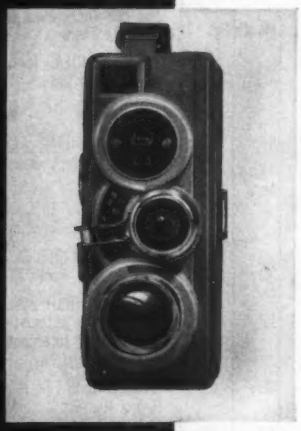
HASSELBLAD REPORT

(Continued from page 98)

500C will not solve this problem. Personal preference for type and size will always be present. But in the single-lens reflex field, at least, we see the final fruition of a long dream—a beautifully engineered, dependable single-lens reflex camera without peer.—THE END

Editors Note: The price of the new Hasselblad 500C with 80mm f/2.8 Zeiss Planar lens is $480. The wind knob with exposure meter is $24.75. The 1000F Hasselblad with focal-plane shutter will continue in production. For a portfolio of exact specifications on the new 500C camera, write to Department H, MODERN PHOTOGRAPHY, *33 West 60th St., New York 23, N. Y.*

MOVIE CLINIC



AUTOMATION

. . . will you be its slave– or master?

WHEN you set out to buy an 8mm movie camera, you naturally are attracted to the camera that minimizes the amount of thinking and calculating *you* have to do. But – in seeking automation, there is the danger of getting a rigid mechanical operation without any of the flexibility you need and want in movie-making. True, you want a camera that automatically sets its shutter, focuses, and takes care of all the other mechanical chores. But – does the performance of these functions carry with them a restriction on your own moves. And, are these limited functions the extent of automation you can get in a movie camera?

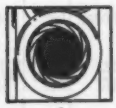
It's somewhat like driving a car. Sure, you want power steering, power brakes, automatic transmission, and so on, but *you* still decide where to go, the road to take, and *how fast you want to travel.* Isn't that as it should be? Well, if you read between the lines in the current flock of camera ads, you get quite a different impression.

First, note the camera that's advertised as "automatic", but has only a single speed. Very nice for the person who doesn't ever want to give his movies that extra touch . . . of panning, for example. Ever notice how jumpy amateur movies appear when they take in a wide, moving panoramic scene. The "pro" simply shoots at faster than the "normal" 16 frames-per-second speed, (such as 24 or 32 f.p.s.) and leaves it to normal projection to slow it down to look smooth. And you know how often ultra-fast action looks so much more interesting when it can be slowed down a bit in projection. It's simple, too—*by merely shooting at a faster speed!* Desirable, then, to have an electric eye that automatically sets the "f" stop for you. But it must also compensate for the different speeds you use, when you decide to use them. It took the world's oldest manufacturer of electronic-eye cameras—EUMIG to find the answer to that. Simply, there is no substitute for their quarter of a century of electronic-eye experience, to teach these basic needs.

Then take the camera that claims it's "automatic", but only with Kodachrome. Actually, you sometimes prefer black and white—especially sport or industrial study or fast indoor action, when there is little light. Or, how about all the advances that are being made towards faster color films. Is your camera automatic only with one specific, present-day color film, or will it *automatically* operate with additional possible film speeds?

What about filters? One camera we read about actually ignores filters, If it's loaded with Kodachrome (daylight type) and you want to use it indoors with "floods", the 4X filter factor of the 80B filter recommend for this conversion can't be compensated for *automatically*. Again, you have automation with an "if".

The answer, of course, is obvious to the practical movie-maker. His camera must grow with him, as well as with the progress in photography. Automation, yes, but attuned to practical needs, that leave you the master. Automation that widens your range of results, rather than limiting it to a narrow mechanical path. This is "true" automation. This is the EUMIG C-3!


1

2

3

4

5

only $129.95
6

A few of the many important reasons for buying a EUMIG C-3

1. Built-in Electronic Eye operates *all the time,* at *all* of the camera's speeds, with *many* films, under *varied* conditions *(not at the usual single speed with only one film under "ideal" conditions).*

2. *Five* (not one or a few) shutter speeds . . . for the versatility you want and need for professional movies!

3. Superb 4-element fully coated and color-corrected 13mm f1.9 lens . . . *automatically* in focus from 3 feet to infinity (no calculations to fuss with). And with close up attachment, as close as 12"!

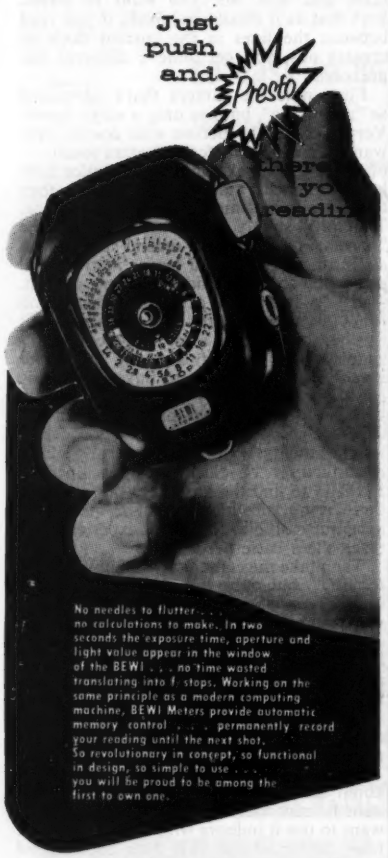
4. Easy *drop-in* roll film loading (no time wasted – no film-tearing sprockets to thread – no expensive magazines).

5. *Only one winding needed* during a full 25-foot load of shooting (not 2 or 3 annoying interruptions, no irreplaceable lost scenes).

6. Only $129.95 (many, many dollars *less* than other "automatic" cameras – many, many features *more).*

For complete information about the C-3 and other Eumig movie equipment write to Dept. M-1, UNIMARK PHOTO INC., 132 W. 31st Street, New York 1, N. Y.

NEW! FOR 16MM FANS: Eumig C 16 – same principle, same advantages, same Big Savings. At your EUMIG dealer now!



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New BEWI Automat "C" Clip-On works almost like a built-in meter, fits all cameras with a standard accessory clip. Can be read easily without turning the camera from a shooting position. With shock-absorbing leather case and incident light diffuser. $22.50

SEE for yourself. Ask your photo dealer for a demonstration of New BEWI Meters TODAY or Write for Free Booklet.

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... where you want it, when you want it, how you want it — DETACHABLE!

RICOH's newest hit—a top quality 35mm camera, that offers more . . . at less! Think of it! The precision workmanship that typifies Ricoh cameras . . . with super quality f1.9 lens, Ricoh's exclusive Duo-Lever focusing and Triggermatic action . . . PLUS a detachable, sensitive photo-electric exposure meter that reads directly in LVS setting! So far ahead of the field, it defies comparison! *Here are some of the features of this newest model:*

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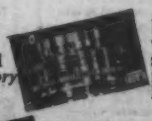

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Sh. Chge. 1 to 4 filters 10c

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Shpg. Chg. 35c

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LOWEST PRICES EVER! 30c ea. in lots of 120
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Shpg. Chge. 30c per meter

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Fast And Wide: 40mm F/1.9 Lens, LVS For New Lord 5D

The semi-wide-angle point of view, favored by an increasing number of photographers, is finding new support among equipment manufacturers. Another new camera, the Lord 5D, has its fast, 40mm lens firmly fixed to a sturdy camera body, committing its owner to a broader view than that provided by "normal" lenses of 58-45mm length.

If this is your preferred view of the world, then the Lord 5D is a picture-taking tool to be considered more closely. Its six-element, f/1.9 Highkor lens appears to be seated securely; the Seikosha shutter provides speeds of 1 to 1/500 sec. plus B.

The lens we tested, under a variety of conditions, proved remarkably good. Negatives showed a slight softness at f/1.9, but were sharp overall at f/2.8. We noted no tendency to vignette at full aperture, a common ailment among wide-angle lenses.

The viewfinder of the Lord 5D is exceptionally bright and incorporates a brite-line projected frame which afforded, even to the bespectacled among us, a sense of security in framing our subjects. The superimposed-type rangefinder was adequate in bright light, but the low contrast between the two images made it a bit difficult to focus in dim light.

Shutter speed dial and f-number ring are coupled for LVS on the Lord, but can also be operated independently. Shutter speeds are not linear, however.

Two special features of this Okaya Optical Co. product make it unusual for a camera of its type. One is its medium-distance click stop, or "snapshot" setting. Setting a button under the viewfinder window to engaged position provides a click stop at nine feet on the depth of field scale, allowing the photographer to ignore the rangefinder, concentrate on framing the picture. At f/8, everything from 6 to 15 feet will be in focus at the click setting.

Another unusual feature of the 5D is its built-in film cutter, which allows the photographer to remove part of a roll of film for processing without wasting the unexposed frames. However, he must have a pair of scissors or a razor blade handy in the darkroom if he wishes to thread up the unexposed portion of his film for further shooting. The slot on the take-up spool will not accept the full width of 35mm film, and it must be trimmed or torn to fit.

The Lord 5D has a spring-open hinged back, frame counter sets automatically when back is closed. Other features are: rapid advance lever of the double-swing type; double exposure prevention; provision for intentional double exposure; MXF sync.

There is also available a new Lord IVB, similar to the 5D, with 40mm f/2.8 Highkor lens, which sells for $59.95. Slightly smaller than the 5D, it incorporates the medium-distance click stop, but has no film cutter, no LVS, no brite-line viewfinder.

Price of the Lord 5D is $99.50—all in all, a remarkable camera for the price.

—THE END

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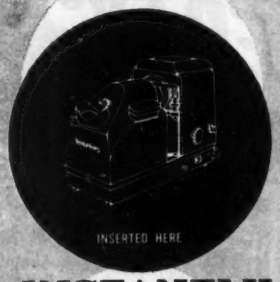

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THE NEW AGFA SILETTE SL: IS IT A STEP IN THE RIGHT DIRECTION?

Agfa Camera Werk of Munich has pulled a switch. And in so doing perhaps has forecast a chilling trend for the future. A new camera for amateurs, the Agfa Silette SL features a Mechan-O-Mat, a photoelectric exposure meter which couples directly to an LVS shutter and lens settings. You can't miss!

Fortunately, however, this new development from Germany does not surrender entirely to automation. Not yet. The factor of human choice *is*, happily, permitted to play a small part. First, you set the film speed rating dial to correspond with the film being used. Next, you point the camera toward the subject. Through a window on top of the exposure meter you will notice that a needle responds to the amount of light falling on the subject.

The needle is not alone in the exposure meter. A white "claw" (see cut), controlled by rotating a certain ring on the lens mount, couples to the correct exposure setting for the subject. This is really simpler than it seems. Press in on the knurled rectangular knobs on either side of the lens mount. As long as these remain in, the LVS ring can be rotated—and, simultaneously, the white claw will move back and forth in the meter window.

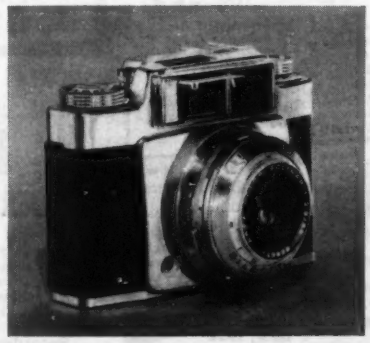
As you aim at the subject you rotate the ring until the claw is superimposed over the needle. Release the knobs: the exposure ratio for that light is set. You may read f/5.6 at 1/125 or, if you turn the LVS ring, you will find the combination of f/8 and 1/60, or f/11 and 1/30, etc.

Unfortunately, the $99.95 Silette is not equipped with a rangefinder. The eye-level window is for viewing only. In order to focus you guess the camera-to-subject distance, set the scale.

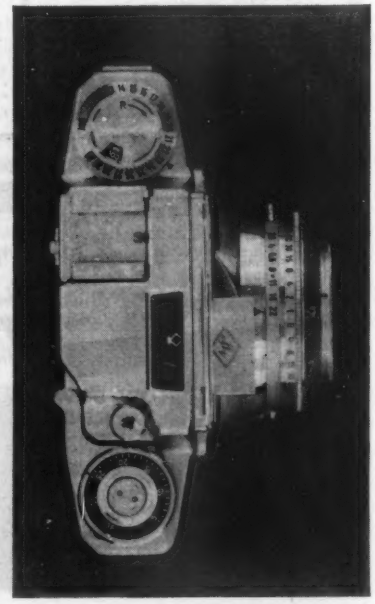
The Silette SL has the well-known, dependable f/2.8 Agfa Color Solinar 50mm lens with openings from f/2.8 to f/22. The shutter, a Prontor SLK, is synchronized for flash and speed light, has a self timer and settings from 1-1/300 sec. plus Bulb. A coupled exposure counter-film advance, thumb-operated film wind lever, hinged back, tidy size (approximately 5 x 2½ in. overall), and a shutter release on top which falls naturally under the right forefinger are incidental niceties. Construction is die-cast, and the overall effect is trim and compact.

Will photo-automation conquer?

What does the little, rangefinderless, fixed-lens Agfa Silette SL mean in terms of future cameras? Here is a simple, moderately-priced machine that is nearly automatic, that almost completely relieves the photographer of decisions about exposure or worries that the picture may not "come out." When will the professional photographer succumb to the manufacturer's couch? How soon will it be before the expensive cameras with fast and/or interchangeable lenses and all the other precision trappings are entirely automatic? The thought of a minute electric eye that sets the exposure, focuses on the subject—and waits for the decisive moment *for* you—is unsettling.—D. J.



In dim light conditions, press a small button on top of Silette's meter. This flips open hinged door (*above* and *right*) so that the needle can register more accurately. This model was designed for European market; thus DIN ratings appear on knob (top of picture at *right*). Imports will have ASA. Note "claw," needle, in meter window. Next step would be to position claw over needle to engage correct lens, shutter settings, then set distance scale.



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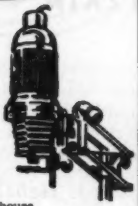

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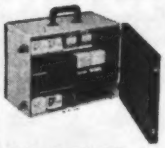

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the MOVIE MAKER

by MYRON A. MATZKIN

Departure from standard procedure can sometimes help your films. Here are four rules and ways to break them.

The rules that govern good movie making technique weren't arbitrarily dictated by a group of stodgy old men. They evolved after many years of trial and error—and are still in a state of almost constant change and revaluation.

If you follow them, chances are that your films will be fairly presentable—but lamentably similar to most other home movies.

There are times when the rules can and should be broken. I like to get away from the established procedures for at least two reasons. First, rules often become only convenient habits—guaranteeing fair results with the least amount of pain. Second, rules usually lead to other rules—the kind you really aren't conscious of, but which place too tight a rein on your movie making.

Angle

A cardinal rule in home movie making is to shoot with the light at your back—and falling directly on the subject or scene.

If you stick to this rule your shooting angle is restricted. Instead of relying on mobility, you come to depend on wide-angle, telephoto and normal lenses to give you a variety of shots. Unfortunately, long shot, medium shot and close-up filmed from the same position can be overdone. Actually, there is little restriction on the angle from which you shoot. Shooting from the side, top, below, or even from behind a subject can result in a new way of seeing it. And often enough, you can do it with only the normal lens.

Exposure

That brings us to Rule Two. I've seen a great many people stop shooting when the sun disappears behind a cloud. They believe the rule which states that daylight color film should be shot only in bright sunlight.

However, on an overcast day, or when clouds cut the light, you can get more subtle, subdued colors. On days like these it might be a good idea to slip a haze filter over your lens to prevent too much blue from creeping into the footage. You can also use a low density, red color compensating filter, a CC-R10 perhaps, to cut the blue cast from cloudy or misty day footage.

Which film is right?

Never shoot tungsten film by daylight, or daylight film by artificial light without a conversion filter, another rule says. I have a natural aversion to the word *never*. Breaking this particular rule can often achieve some special effect that you want.

Shooting a tungsten film in daylight without a filter results in a strong blue tone in your footage. However, if you want to make a simulated night shot, this is the way to do it. Underexpose the tungsten film one or two stops and don't use a correction filter.

Using daylight film under various kinds of tungsten light can be interesting. Skin tones take on a reddish cast, and colors in general have an unreal quality. This can be used on occasion—such as when filming an amusement center—to heighten emotional impact.

Focusing

Rule Number Four—often worth breaking for better films—is the one that says "keep it in focus." Certainly you will want your films to be sharply focused most of the time. But here's a way to use what would ordinarily be termed poor focusing to create optical transitions from one scene to another.

Suppose you are working on a script which calls for one scene on the beach, the following one indoors. You start shooting the beach scene with the lens in focus. Then, toward the end of the scene, begin moving in. Keep moving until the camera almost touches the subject, then cut.

Before starting to shoot the indoor scene, set the lens for proper focus, say about six or eight feet from the subject. Instead of starting your shot from the pre-focused distance, move in close again and start the scene from there. Move the camera back until the right distance has been reached. The result is that the first scene begins in sharp focus and then blurs. The second scene starts from a blur that will be hardly distinguishable from the first and gradually comes into focus. You broke a rule—and created a bridge between the two scenes.

Time for transition from sharp focus to blur shouldn't be more than two or three seconds. If you stay within this time, a dolly isn't needed.—THE END

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by NORMAN ROTHSCHILD

Know your film and flash combinations to assure pleasing results with color indoors.

Now that the chill of winter is upon us, photographers everywhere are beginning to think in terms of shooting color in comfort—indoors.

Even though new fast lenses, faster films, make it possible to shoot under fairly dim available light conditions—nevertheless flash, flood and electronic flash will still provide the most versatile illumination for indoor picture taking. I think it is safe to assume that most indoor photographers will be using flash on the camera, off the camera, and bouncing it off the walls and ceilings.

However, thoughtless combinations of flash and film can lead to disappointing, even downright unpleasing, results. So let's pause for a moment to consider whether we have the right kind of film for the light source we're using—or vice versa. Later on we'll explore some of the exposure techniques we might use.

Flash Type and Type F films

An obviously suitable combination of flash and film for indoor use: clear, wire-filled flashbulbs with films such as Anscochrome Flash Type, Ektachrome or Kodachrome Type F.

If SM or SF bulbs are used with Kodak Type F films, an 82B or equivalent filter on the lens will preserve the color balance of your picture. SM and SF lamps are not recommended for use with Anscochrome Flash Type film.

Photoflood type films

Films such as Kodachrome Professional Type A and Anscochrome Tungsten Type 532, both 35mm, are balanced for use with 3400K photofloods. When exposing these films under the bluer 3800K light from clear, wire-filled flashbulbs, a warming, or yellowish, filter must be used. An 81C or equivalent filter will bring light into balance for Kodachrome Type A. Use UV-15, 81C or equivalent with Anscochrome Type 532 film.

SM and SF bulbs can be used with Kodachrome Type A without filters, but are not recommended for use with Anscochrome Type 532. Both of these films provide good color without filters if exposed under Dura amber-tinted bulbs, or Sylvania 25C flashbulbs.

Do not use blue-tinted flashbulbs or electronic flash as the sole source of light with either Kodachrome Type A or Anscochrome Type 532—if you would avoid overall blue results.

Kodacolor film

Clear, wire-filled flashbulbs should be used with Kodacolor. It can also be exposed by electronic flash if you slip an 85, Type A or equivalent filter over the lens. Use blue flash only to supplement daylight, not as a sole source of illumination.

Daylight films indoors

If your camera is loaded with Daylight Type film, you can maintain proper color balance indoors by exposing with blue-tinted flashbulbs. If you find you have nothing but clear, wire-filled bulbs on hand, just slip an 80C, Tiffen 2-D or equivalent filter over the lens. Exposure will be the same as for the equivalent blue-tinted flashbulb.

Electronic flash units are also recommended for use with daylight films. However, most of these units emit light which tends to give results that are too bluish. The filter generally recommended is an 81C or equivalent. With Ansco films the UV-15 is also recommended.

Since the color quality produced by various units of different make varies somewhat, the final choice of filter will depend on your own requirements.

If results are consistently too bluish for you, then try a deeper yellow or warmer filter. If results are consistently too yellowish or warm for your taste, try a paler filter, or none at all.

If you find some particular color cast unpleasing, a CC filter of the opposite or complementary color may help.

For example, a certain electronic flash, film and processor combination I was using tended to give rather greenish flesh tones. A CC-20M (magenta) filter gave me results to my liking in this case.

Mecablitz electronic flash units, imported by Burleigh Brooks Inc., 10 W. 46 St., New York City, incorporate a yellow filter in front of the flashtube.

This not only filters out excess blue light, but also converts ultraviolet rays from the tube to visible yellow light by absorbing them and fluorescing under their influence.

Bounce Flash

With most problems of matching film and light sources behind us, let's take up some picture taking situation problems.

Many warnings have been published

(Continued on page 114)

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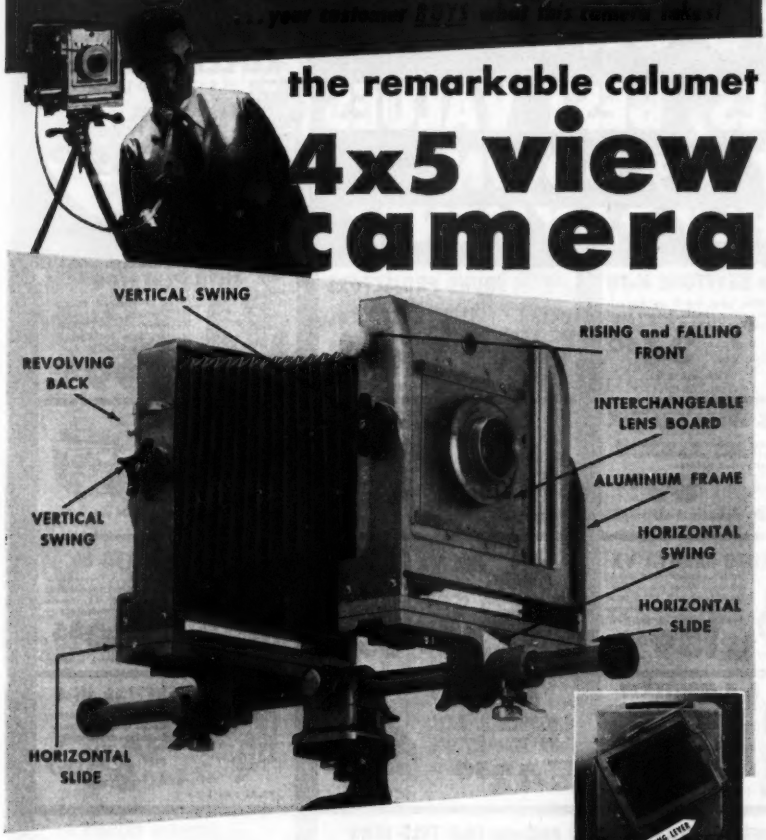

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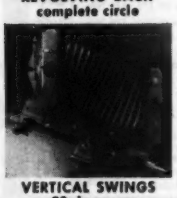

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MODERN COLOR

(Continued from page 112)

about the "off-color" results you get by bouncing light from colored walls. Occasionally you'll find color slides with decidedly yellowish or bluish tints, even when flash was bounced from white walls or ceiling. The reason for this is that many paints, although they appear as a neutral white to the eye, are actually either a light cream in color, or are decidedly bluish.

If you intend to do a lot of bounce light work in a given area it's wise to make tests to see if a correction filter will be needed.

An interesting device for bounce flash photography is the Transflector. It looks like half a polished reflector and fastens in front of your unit's reflector. Half the light is directed upward while the balance is reflected forward in the normal way. Thus the brilliant effects of direct light are modified and softened by the bounced light.

You can rotate the Transflector to bounce the light from doors, walls or other surfaces for special effects.

Consistent results

Occasionally you will find that slides taken within moments of each other under seemingly identical conditions will vary greatly in density and color quality.

Often this can be traced to weak batteries or poor connections. Instead of consistently catching the flash at its peak, you may be catching only the start of the flash.

With electronic flash units, ample time should be allowed to permit the unit to recycle after each flash. Waiting twice as long as it takes for the neon glow lamp to light is a safe bet.

Remember, too, that if you want consistency you should stick to one make of flashbulb. Bulbs of two different makes, even though nominally the same in color quality, timing and light output, may actually perform somewhat differently.

In multiple flash and electronic flash work it's a good idea to use, throughout, units having the same output. This will prevent unnecessary confusion when calculating exposure, or light contrast ratios.

If you contemplate shooting flash at high shutter speeds, it's wise to make exposure tests first. Shutter efficiency may not be the same as at lower speeds.

Last but not least, after making tests to find the best color quality, make sure the finished pictures are shot on film of the same batch or emulsion number and are processed by the same good color lab.—THE END

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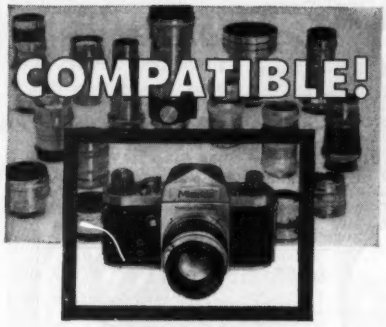

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35MM

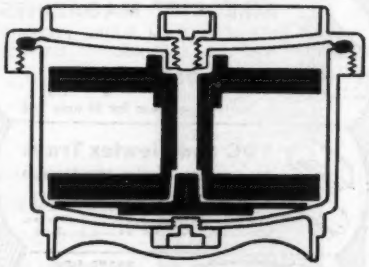
by JOHN WOLBARST

Agitation over agitation, or: theory, logic and practical developing collide heavily.

Did you ever read something in which the author propounds a theory contrary to your own beliefs and experience, then proceeds to buttress it with such apparently unassailable logic that you are reduced to the position of mumbling to yourself: "Dope, why didn't I think of that before?"

That happened to me recently. When I was in Germany last year I heard much that was good about a developing tank called the JoBo (also known as the Jobo-Neofin), so some time ago I arranged to get one from the American distributor.

The tank arrived. It was a black plastic affair, very sturdily made. Contrary to current American practice, this one was loaded from the outside of the reel, by pushing the film in. To my surprise I found that if you followed a couple of simple loading instructions a 36-exposure film slipped onto the reel with no trouble at all.



Cross-section of JoBo tank reveals its unusual construction. Lid screws onto a threaded tank body. Filler (top) and drain (bottom) plugs are also threaded and watertight.

Once loaded, and filled with developer poured through a hole in the lid, the tank could be very tightly sealed. This permitted the most violent kind of tip-up agitation without spilling a drop. The tank could be drained by unscrewing a bottom plug (but the top plug had to be out, too) and it had an excellent method for washing (see *photo 5*). In many ways it was quite an attractive tank.

Then I began to read a remarkably detailed booklet that came with it. This was published by Tetenal-Photowerk, German manufacturers of Neofin, the excellent developer for maximum sharpness films. Apparently, this firm had had a major hand in the design of the tank, which is made by Johannes Bockemuhl Co.

To begin with, the booklet emphasized the advantages (undeniable, of course) of thorough agitation for producing evenly developed films. It pointed out that there was no surer way to get full agitation of the solution than to tip the tank upside down several times. This is not new—it's the technique long recommended with that excellent tank, the Nikor, as shown in *photo 1, below.*

Eye-opening reading matter

What really set me to gasping was what the booklet had to say about those tanks in which the reel is rotated (usually by means of a stem which projects through the top of the tank) to agitate the film in the developer. There was a whole list of complaints, and although the main focus of attention was on tanks for 120 roll film, some of the principles expounded apply as well to development of 35mm films. Here they are:

1. When the reel is rotated, the outer edge travels much further per revolution than does the core (just as a point on the tread of a tire travels further per revolution than a point on the hubcap). Therefore, that end of a 36-exposure film at the center of the reel does not get as much agitation as the end at the outer edge.

2. Further, the film at the outer edge gets effectively more development and therefore must develop to a greater degree than the end of the film at the center of the reel. Thus, it

(Continued on page 118)

1. Excellent agitation results when sealed tank is turned upside down sharply several times. With Nikor (*above*) best effect is had by putting 35mm reel in deeper 120 tank.

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35MM

(Continued from page 116)

is impossible to get an evenly developed film by this method.

3. Finally, you are caught on the horns of a dilemma about the rate of agitation. If you agitate mildly, there is insufficient movement of the solutions and streaky negatives result. If you agitate very vigorously, to move the solutions fully, you exaggerate the evils described in points 1 and 2.

This whole argument was presented with such powerfully reasoned and logical language that they sold me (well, almost, anyway). It hit home strongly. In MODERN's darkroom we have a wide variety of tanks, including some Nikors. In some manner we have also collected a whole rack full of the plastic FR Special, an adjustable tank in which the reel is rotated for agitation. They get a lot of use—sometimes I'm practically up to my clavicle in FR tanks, with six or seven all working at once.

Frankly, I had never noticed anything streaky or irregular about my negatives developed in these FR tanks. But, after reading that booklet I was convinced that the only reason for this was that I was a complacent clod, unwilling to recognize the deficiencies in my own operations.

So, I was all set to fill an ashcan with FR tanks when I decided that maybe I ought to try this theory out.

Some practical tank testing

First I took a variety of films, ranging from the slow, contrasty, narrow exposure latitude type (such as Adox KB 14) to the fast films of moderate contrast which permit you to vary exposure considerably and yet produce good negatives. These were all exposed in the same camera, against an evenly, constantly lighted white wall. The lens was closed down to f/16 to distribute light over the negative as evenly as possible. Each roll was given the same exposure for all 36 frames. Some films were rather fully exposed, to produce negatives of medium density; others got just enough to produce very thin negatives. This type of operation, continued for several hours, can be extremely dull. It was. Then I started to develop.

Just as a guide I did a pair of Ilford Pan F films in FR X-22 developer—one in the JoBo tank, the other in an FR Special. With the FR tank I followed my normal procedure. Every minute I twirled the reel rather rapidly one way for 5 seconds, then stopped it abruptly, and reversed for 5 seconds. I know by experience that I twirl the reel about 5 full revolutions each way. The abrupt stop in each direction causes the film to jump in its track slightly (I can hear a distinct rattling sound each time). This insures that the edges of the film don't stick to the reel track.

(Continued on page 120)

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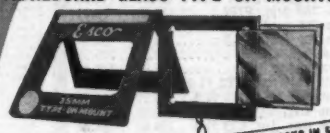

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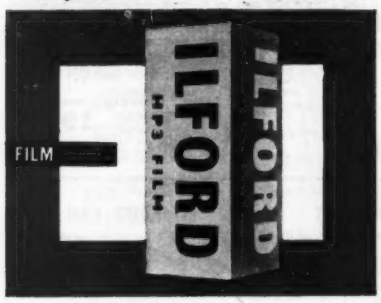

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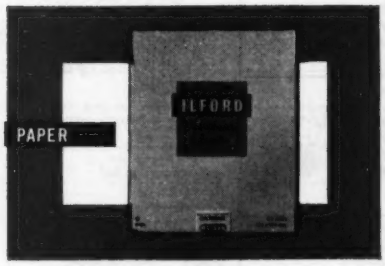

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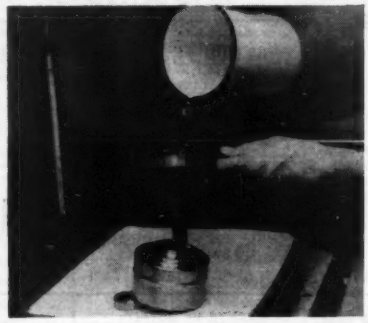
35MM

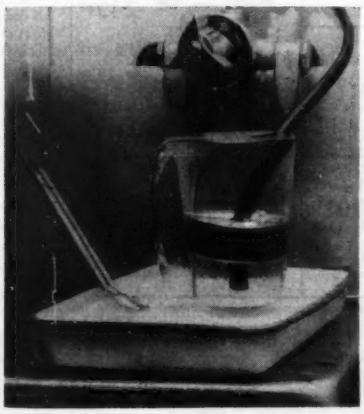
(Continued from page 118)

The JoBo tank was upended and twisted 10 times during a 10 second period each minute.

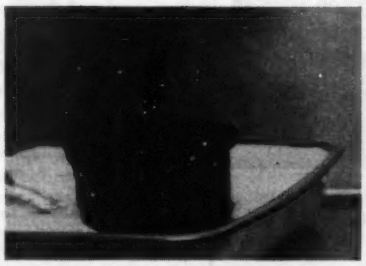
When the films were washed and dried I compared them. Obviously, the film from the JoBo tank had developed to a slightly greater overall density than that from the FR tank. With picture-bearing negatives this would mean a somewhat more contrasty result for the JoBo tank film. However, most of my negatives print on No. 2 or No. 3 paper and are essentially normal in contrast, so if I were using the JoBo tank steadily I would prob-



2. To get liquid into Nikor rapidly, tip tank up with its own cap, use a funnel to prevent splashing.



3. Nikor reel lodges part way down in quart graduate. Be sure end of hose is well below reel so film is force-washed by rising water passing through it.



4. Center post of FR reel, normally used to agitate film, is hollow. With hose fitted over it, water rises from bottom of tank for thorough film washing.

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ably reduce the period of agitation slightly to bring contrast into line with what I am now getting. (That's what I do when I use the Nikor.) Point one for the JoBo (and the Nikor): Upending the tank for 10 seconds causes more agitation and more vigorous development than twirling the reel for 10 seconds.

But what of the film from the FR tank? Examined carefully, it showed absolutely no noticeable difference in density between that end of the film at the core of the reel and that at the perimeter. Streaks? None. Peculiarities around the sprocket holes? No. Apparently, the FR tank was not doing so badly as the Tetenal booklet theory contended it should do because of its rotational agitation.

What about vigorous agitation?

According to the booklet vigorous twirling would aggravate the condition. I picked a contrasty film, filled the tank with a powerful developer to cause a high contrast result and exaggerate any differences, twirled the reel madly and continuously. Then another similar roll, twirled just as wildly, but for only 10 seconds in each minute. Result? Two long strips of film, one somewhat more dense than the other. But on examining each film I could detect absolutely no density difference between the ends. There were no streaks nor any other peculiarities affecting the picture area that I could notice. However, the violent agitation did create some swirl marks around the sprocket holes.

And so it went, with a variety of development techniques and combinations. I suppose that with some other brand of tank the result might have been different, and I intend to investigate this further. However, at least with 35mm film in the FR Special tanks in MODERN's darkroom, the theory advanced in the booklet just didn't hold water, let alone developer. And all that convincing language didn't alter the facts.

Aside from providing good agitation, a tank should load easily, fill and empty rapidly, and permit excellent washing. There is no question in my mind that a center loading reel is preferable to a push-in-from-the-outer-edge type. If the latter is the least bit damp, all sorts of difficulties arise. I judged both the Nikor and FR Special to be ahead of the JoBo on this score.

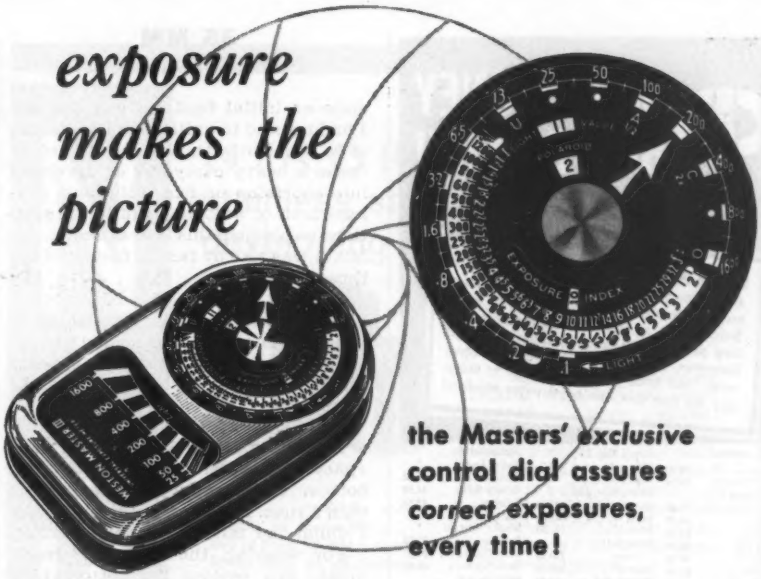
I timed the filling and emptying. To make things more even, I used a Nikor tank which takes a 120 film and requires about 16 ounces (the single 35mm takes only 8 ounces). The JoBo takes 18 ounces, the FR Special 16 ounces to fill.

The Nikor filled the fastest, when set up as shown in *photo 2*. The JoBo appeared to develop air locks and it was difficult for me to fill it full rapidly.

I thought that the removable plug in the bottom of the JoBo would make it a champion drainer. However, de-

(Continued on page 122)

exposure makes the picture



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35 MM

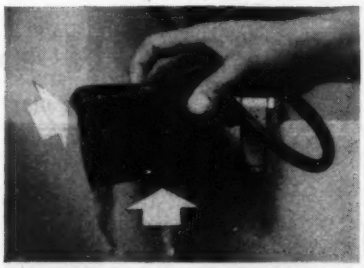
(Continued from page 121)

spite an initial fluid outrush, the one I had refused to drain completely. This is no problem with water, but it could cause a heavy carryover of developer into shortstop or fixer solutions. Perhaps a bit of wetting agent in the solutions would help this. For draining, the Nikor was also by far the fastest of the three.

For best washing of a Nikor reel I like to set it up in a graduate as in *photo 3*. The graduate should be upended and dumped every few minutes to get rid of any residual hypo in the bottom.

The FR tank washes best by putting a hose over the hollow center stick (*photo 4*). Water comes up from the bottom and through the reeled film with a rush. However, for safety's sake I dump the tank every few minutes.

For washing, the JoBo was really great. You replace the bottom plug with a perforated one. This lets some water out the bottom (and also heavy hypo and silver complexes) but slowly enough so that the tank also overflows at the top. It's a dandy arrangement (*photo 5*).



5. JoBo tank is ideal for film washing. Solid drain plug in bottom is replaced by perforated one; water drains slowly, also overflows top, as shown by arrows.

So what does all this prove? Not much I guess, except that everything you read "ain't necessarily so." And some people may say that that applies to this column. What do you think? I'd like to get some of your opinions and experiences.—THE END

CORRECTION: ROLLOP

In the December, 1957, issue of MODERN, Enna Werk, Munich, Germany, was inadvertently listed as the manufacturer of the new Rollop 2¼ x 2¼ twin-lens reflex camera ("The Rollop: Flip Switch for LVS," page 112). This is an error. Enna Werk is the manufacturer of the Rollop's Lithagon lenses. The camera itself is a product of Richter & Fischer, Barntrup/Lippe, Germany.

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A NEW NAME IN 35MM CAMERAS—WITTNAUER

The Wittnauer Instrument Co., Longines-Wittnauer, has introduced twelve new 35mm cameras. Ten of them have f/2.8 lenses while the others have f/2 lenses.

Between the lowest priced camera, the Scout at $45.95, and the Professional at $159.95, is a line of cameras whose individual features the company hopes will prove attractive to the entire gamut of amateur picture makers.

The Wittnauer Professional with accessory 135mm telephoto lens

The Professional is an interchangeable lens job, with a Chronostar 50mm f/2.8 lens with a behind-the-lens Synchro-Compur LVS shutter. Speeds are from 1 to 1/500 sec. and B. A dual range exposure meter, coupled rangefinder, single stroke rapid advance lever that also cocks the shutter, and MXV synchronization are other features of the camera. Right now, 35mm wide-angle and 85mm and 135mm tele lenses are available.

An f/2 lens and built-in exposure meter are featured on the Commander 35mm camera, which is priced at $157.

Wittnauer Scout with f/2.8 lens

The Wittnauer Continental has all the features of the Professional (except for the built-in exposure meter) and costs $140. These are the only two Wittnauer

(Continued on page 124)

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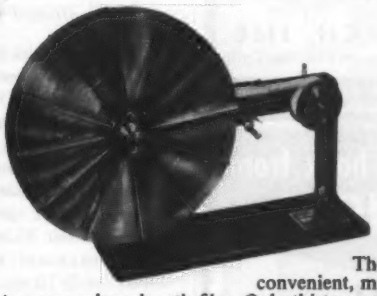

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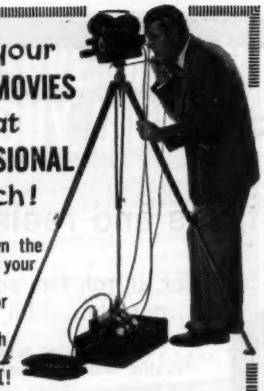

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WITTNAUER

(Continued from page 123)

still cameras that have interchangeable lenses.

The Challenger, listing for $135, also has an f/2 lens.

A built-in dual range LVS meter is also found on the Wittnauer Captain, at $125. The camera is fully synchronized for flash. The Chronar 50mm f/2.8 lens is non-interchangeable. The Constellation is similar to the Captain, but does not have the light meter, and sells for $110.

The Scout also has a single stroke rapid advance lever and automatic shutter cocking. Its lens is a Wittnauer Chronex 50mm f/2.8. The Vero shutter has speeds of 1/10 to 1/200 sec. and B, and X synchronization.

The Festival kit, including 35mm camera with f/2.8 lens and flash, sells for $79.50. Other cameras are the Champion, $99.50; Legionnaire, $84.50; Reporter, $65.95; and the Adventurer, $62.50.—THE END

BOLEX CAMERA

(Continued from page 89)

era is a dial which controls the blade-type variable shutter. The control is marked with the numbers 35 and 70. While there has been a variety of variable shutters (for making fades only) for other 8mm cameras, the Bolex B8 is the first to incorporate one that actually controls shutter speed.

The number 35 indicates 1/35 sec., or normal exposure at 16 fps, while 70 stands for 1/70 sec. at 16 fps (see illustration, *pages 88, 89*). Here is how shutter speeds at 16 frames per second can go as high at 1/560.

The Bolex B8 with Variable Shutter is equipped with a regular 160° circular shutter. With the variable shutter dial set at 35, the full 160° admits light to the film. When you set the dial at 70, the blade covers half the shutter, allowing only 80° to remain open. By closing the shutter even more, to let's say a 40° opening, you can shoot at 1/140 sec. A 20° opening offers a speed of 1/280 sec. and with an opening of only 10° your speed would be 1/560 sec. Of course, with each increase in shutter speed you must increase the lens aperture correspondingly for proper exposure.

Considering the slow speed of current 8mm color film, the extremely fast shutter speeds possible with the Bolex B8 with Variable Shutter may not seem practical. However, should a faster film appear, they will undoubtedly be quite useful.

The variable shutter works at all camera speeds from 8 to 64 fps. The following chart indicates the increases in

Q.

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How To Do Home Movie Tricks, by J. Caunter

Here is practically a compact encyclopedia on the subject, giving dozens of ways to work camera magic and excite your audience. You learn how to reverse action, stop motion, super-impose, and do many other tricks. Simple language, clear illustrations, packed with new ideas and useful information. $1.95 ea.

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shutter speed made possible by the variable shutter when only the 35 and 70 settings are used.

FPS	Dial Setting 35	70
Single Frame*	1/25	1/50
8	1/17	1/34
12	1/25	1/50
16	1/35	1/70
24	1/50	1/100
32	1/70	1/140
48	1/100	1/200
64	1/140	1/280

*Single frame shutter speed when camera is set at 8 fps is 1/17 sec. At all other settings, single frame shutter speed is 1/25 sec.

The variable shutter has one other mechanical function. It serves as a fading device—either for gradually darkening a scene until it disappears from the screen, or fading it in by going from complete black to a point where the image is fully shown.

To make a fadeout with the B8 with Variable Shutter, set the camera on continuous run. Then gradually turn the dial, starting from the 35 position, until the shutter is completely closed. The camera automatically stops running at that point. To fade in the next scene, leave the camera at continuous run and turn the dial back to 35, the fullest shutter opening.

Our test results

We shot various types of action with the Bolex B8 with Variable Shutter—from children at play to speeding automobiles. Each scene was first shot with the shutter completely open, and then rephotographed at the 70 position. Where possible, even faster shutter speeds were employed.

In each case definite improvement with respect to image sharpness resulted from increased shutter speeds (in comparison to film shot at the normal 1/35 sec.). In addition to sharper images we found that we also had a positive control for depth of field. Unwanted backgrounds could be thrown out of focus by increasing shutter speed and opening the lens correspondingly—effectively narrowing the depth of field.

A noticeable improvement was observed in single frame shooting. Increased shutter speed helped nullify camera movement.

Another advantage of the variable shutter became apparent during projection of several scenes in which the camera had been hand held. Film seemed to be smoother than usual. The faster shutter helped to cut the effect of shaky hands considerably.

Price of the Bolex B8 with Variable Shutter ranges from $134.50 with Yvar ½-in. f/2.5 fixed focus lens, to $212.50 for the camera equipped with a Switar ½-in. f/1.5 lens in focusing mount.

—MYRON A. MATZKIN

FLASH AT HOME

(Continued from page 60)

seconds. Basically a self-contained AC unit—may be used with a "D" cell battery pack for portable operation. Built-in ready light in the reflector housing. Cycling time on AC is about 3 seconds—on DC about 6 seconds. Price, $29.29; $14.95 for battery pack.

Hellman reports—Shows even illumination with no hot spots. His suggested guide numbers: Kodachrome, 20; Verichrome Pan, 80; Tri-X, 125.

4. Heiland Strobonar 91A—Maximum output is 200 watt-seconds. Unit has switches for reduced power, multiple sockets for two flash lamps, built-in AC adapter, battery of nickel-cadmium cells, built-in charger, ready light in lamp head, meter which indicates the condition of the battery charge. Price, $239.70.

Hellman reports—The power pack weighs 11 pounds and is extremely sturdy. Unit gives even illumination (no hot spots) for a "normal" camera lens angle. Cycling time is about 10 seconds on battery and 8 seconds on AC. The unit gave 71 flashes on a complete battery charge instead of the 80 which is claimed by the manufacturer. His suggested guide numbers: Kodachrome, 60; Verichrome Pan, 238; Tri-X, 370.

5. Graflex Strobomite—About 40 watt-seconds. Uses 4 "D" cell batteries, has built-in AC adapter, about 100 flashes may be obtained. Five-second cycling on battery and only 2 seconds on AC. Movable reflector for more efficient use of flashtube light output at different distances. Price, $59.95.

Hellman reports—Illumination is even and without hot spots. Unit shows good design and workmanship with high performance. The output of light was high compared to other units with same watt-second output. His recommended guide numbers: Kodachrome, 32; Verichrome Pan, 125; Tri-X, 200.

6. Minox—A small unit designed for a tiny camera. Light output is also small. Operates on 240-volt dry cell, and AC. Four-second cycling time with a fresh battery, and almost instantaneous flashes when used with AC. One thousand flashes on one battery. Has ready light. Price, $97.90 complete.

Hellman reports—The designer of the Minox electronic flash unit was faced with an important obstacle—the Minox has a fixed aperture of f/3.5. Since the electronic flash duration is about 1/800 second, shutter speed would have no significant control over exposure. A guide number is useless. A photograph must be taken at a specific distance from subject with each film. Distances he suggests: Anscochrome, 3½ and 4½ feet; Tri-X, 13 and 16 feet, depending on reflector. Be sure to follow the manufacturer's directions when connecting and using the unit on AC.—THE END

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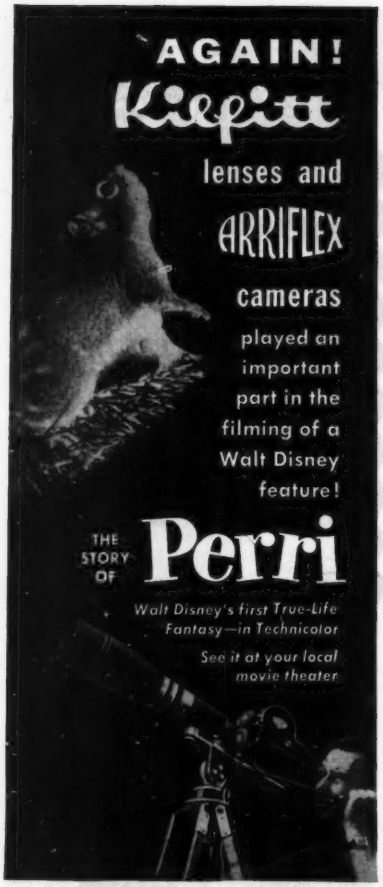

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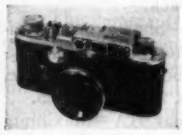


This new Japanese camera features built-in synchronization for flash and speed light, built-in coupled rangefinder, helical focusing from 1 to 1/500 sec., automatic film transport and shutter cocking, automatic double exposure prevention, and interchangeable lenses. Complete with a 6-element, 50mm f/2 lens, price is $169.

Various accessory lenses are available. For additional information, write:
KINE CAMERA CO., INC.
11 W. 20 ST., NEW YORK 11, N. Y.

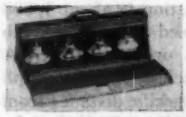
Low-Cost Argus C20 35mm Camera

Here's a low-cost 35mm rangefinder camera that is designed specifically for color shooting (as well as black-and-white). The camera features a Cintar 50mm f/3.5 lens with Color-matic settings that provide correct exposures for average subjects in bright sunlight. The C20 has a rapid film advance lever and is finished in two-tone brown with leather grain and satin metal finish. Price of the C20 is $43.50. A complete kit—with the C20, Argus Previewer slide viewer, plug-in flash unit, flash batteries, color film, and flashbulbs—sells for $59.95. For additional information, write:
SYLVANIA ELECTRIC PRODUCTS, INC.
1740 BROADWAY, NEW YORK 19, N. Y.

8mm Adapter Ring for Bolex 16mm Extension Tubes Announced

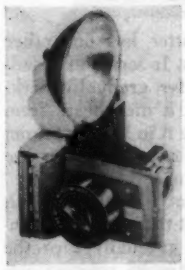
A new Bolex adapter ring makes it possible to use extension tubes designed for 16mm cameras on 8mm cameras with a D mount. By combining the extension tubes with a telephoto lens an object as small as 3/16 x ⅛ in. can be photographed to fill an entire 8mm frame. The range of subject sizes is completely flexible, depending on the lens used and the combination of tubes. Tubes and adapters are sold in a kit consisting of the new special adapter No. 4, No. I and II extension tubes, plus the standard 16mm to 8mm adapter for connecting 8mm lenses to the 16mm tubes. A chart showing areas covered, focus settings and exposure settings comes with the kit. Price is $14. For additional information, write:
PAILLARD, INC.
100 SIXTH AVE., NEW YORK 13, N. Y.

Compact V-Pak Barlight



What to do with a barlight after a shooting session is over and the lights are still hot is solved by the PM Compact V-Pak. The unit is supplied with a case designed to accept the v-shaped barlight, complete with hot bulbs, barlight handle and even camera (when lights cool). The V-Pak is only 17¾ in. long and 6 in. high and uses the new PH375/-34R3 flood lamps, each of which is about half the size of the standard 375-watt lamps. The smaller light is said to have the same light output as the larger lamps. Other features of the V-Pak are detachable sure-grip handle and chart of suggested aperture settings. Price of the V-Pak is $12.95. For additional information, write:
AREL, INC.
4916 SHAW AVENUE, ST. LOUIS 10, MO.

Portable Timer



The Minitminder, a portable timer especially made for use with Polaroid cameras, can also be mounted in the tripod socket of most other cameras. The Minitminder's indicator may be set for any number of seconds (in multiples of fifteen) up to one minute, and can be useful in making time exposures. The price is $4.50. For additional information, write:
PHOTO MATERIALS CO.
2100 W. FULTON ST., CHICAGO 12, ILL.

New Mounts for Canon Lenses

New lightweight mounts have been designed for the Canon 28mm f/3.5 and Canon 35mm f/2.8 lenses. The mounts permit the use of the same 40mm attachments for 25mm, 28mm, and 35mm lenses. Price of the Canon 28mm f/3.5 is $145; price of the 35mm f/2.8 lens is $115. For additional information, write:
CANON CAMERA CO.
550 FIFTH AVE., NEW YORK CITY

Medium Speed WA for Exakta

A new lightweight wide-angle lens for Exakta cameras weighs only 6 oz. The Primagon 35mm f/4.5 lens is of four-element design, has a 64° angle of view, and click stops from f/4.5 to f/22. It takes Series 8 filters and adapter rings and has a depth of field scale engraved on the satin chrome finished mount. Price is $59.50. For additional information, write:
EXAKTA CAMERA CO.
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Scratched, marred, or dirty films can be given first aid with Sosolvex, a new film cleaner and conditioner. It's harmless, non-toxic, nonflammable, yet antistatic, and contains no carbon tetrachloride. Sosolvex dries immediately without streaking and, according to the manufacturer, no special ventilation facilities are required. Sosolvex is said to protect the emulsion by waxing and lubricating the film. Price, $6.95 for a 1-gal. can. For additional information, write:
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602 W. 52ND ST., NEW YORK 19, N. Y.

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assortment of comic commentary slides. Price is 35c for one, or $1 for three. For additional information, write:
KARL HEITZ, INC.
480 LEXINGTON AVE., NEW YORK 17, N. Y.

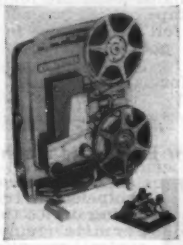
Portable 8mm Movie Editor

One of the easiest ways to improve 8mm movies is by editing. The Muray portable editor and viewer combines rewinds and viewing screen in one unit. The French-made unit weighs only 4 lbs. and has all controls in the front. The screen image can be focused to individual vision. A notcher, for marking single frames, is located directly below the viewing screen. Front compartments are designed for the splicer and film cement. The Muray editor comes with an unbreakable two-tone polyethylene protective cover. Price is $36. For additional information, write:
VOSS PHOTO CORP.
601 W. 156 ST., NEW YORK, N. Y.

Eumig P-8 Has Built-in Sound Sync

Movie makers interested in sound synchronization for 8mm films may want to look at the Austrian-made Eumig P-8 projector. The P-8 has a built-in synchronizer that adapts to either vertical or horizontal tape recorders for sound synchronization with film. It has a 12-volt optical system, similar to an automobile headlight, Eupro f/1.6 projection lens, electric rewind, fast forward and reverse, 400-ft. film capacity, and a plug for room light control. Price is $129.95. For additional information, write:
UNIMARK PHOTO, INC.
132 W. 31 ST., NEW YORK, N. Y.

Wollensak 8mm Projector



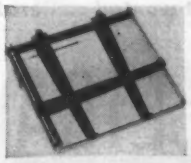
Push a button on the new Wollensak 715 8mm movie projector and the machine switches from forward to neutral or reverse. A sliding control rewind knob provides for rewinding. Some features of the projector are: rheostat speed control; removable self-contained film splicer; still projection; 500-watt illumination; and automatic room lamp receptacle. A 750-watt lamp is optional.

Other features include: swing-open gate for easy threading; tilt control; retractable handle; 400-ft. film capacity; storage compartment and enclosure case. Price of the Wollensak 715 is $162.50. For additional information, write:
WOLLENSAK OPTICAL CO.
320 E. 21 ST., CHICAGO 16, ILL.

Splicing without Cement or Clamps

You can eliminate cement and film splicers from your movie editing equipment with the new Quik-Splice. Mylar tape, with pre-punched sprocket holes for both 8 and 16mm film, does the job. The tape has a self-adhesive backing for bonding movie film on contact. Both ends of film are trimmed as close to the sprocket holes as possible. Film is placed on a splicing plate and the adhesive tape is applied. There's no emulsion scraping involved. The manufacturer claims splices can be made in less than 5 sec. The complete Quik-Splice kit, including plate, sells for $1.98. For additional information, write:
HUDSON PHOTOGRAPHIC INDUSTRIES, INC.
CROTON-ON-HUDSON, N. Y.

New Beseler Enlarging Easels



Three new Beseler Easels, the Simplex, the Duplex and the Triplex, are designed to operate with sustained accuracy, according to the manufacturer. All are constructed of heavy-tested plywood and feature clearly marked vertical and lateral marginal dimensions, windowed border controls, and extra-large marginal knobs.

The Triplex (illustrated) measures 14 x 17 in. and has a third margin control instead of the usual two, so that you can center the paper in the middle of the easel rather than from the upper left-hand corner.

The Simplex measures 11 x 14 in. and has two marginal controls. The Duplex is similar to the Simplex but is 14 x 17 in. Prices are: Triplex, $74.75; Simplex, $56.75; and Duplex, $67.75. For additional information, write:
CHARLES BESELER CO.
211 S. 18 ST., EAST ORANGE, N. J.

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(Continued on page 128)

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ROLLEIFLEX — Everything you want to know about the Rolleiflex is factually and completely explained in this Amphoto-Focal Guide. How the camera is built, how to use it in any and every photographic situation, the various models and accessories—all are given the full treatment. No matter what model Rollei you own, you can get more from it when you own the Amphoto-Focal Guide. 5 x 8, 112 pgs., fully illustrated. By Emanuel and Rothschild. (December).

RETINA — This is the book that is accepted as one of the "standards" in the field. A vast collection of information on the RETINA that goes into every phase of its operation, accessories, tables, etc. Covers latest models. Plenty of photos and explanatory drawings and diagrams. 112 pages, 5 x 8.

BOLEX B-8, C-8, by G. R. Sharp and Myron Matzkin. The brand new Bolex 8 Guide blazes a clear, sharply defined trail for owners of Bolex B8 and C8 cameras who want to get the most out of their cameras. Whether your problem is how to shoot, what to shoot, titling, animation, proper exposure or special effects, the Bolex 8 Guide is your best bet. 112 pgs., fully illustrated, 5 x 8. (Dec.)

MINOX — Beginning with a short historical description of MINOX, you are taken on a fascinating explanation of the camera and how to use it to best advantage. There are chapters on focusing, exposure, developing, enlarging, close-up work, Minox films, flash, tele-photography, accessories, etc. Photographs and illustrations galore. 112 pages, 5 x 8.

CONTAFLEX — One of the most complete "How-To" manuals on CONTAFLEX cameras. Here's authentic information on the complete operation of the CONTAFLEX, including attachments and accessories. You get to know your camera better, and learn all the tricks that make for successful photography. Illustrated with photographs and explanatory drawings. 112 pages, 5 x 8.

The famous Focal Press Camera Guides have been completely revised and enlarged for American readers by Norman Rothschild, outstanding photographic authority. These new editions are published exclusively by Amphoto, and are known as Amphoto-Focal Camera Guides. Each book contains everything you should know about your camera. The latest models, techniques, developments are fully detailed. Beautifully printed. Dozens of photographs and diagrams. Handsome four-color cover.

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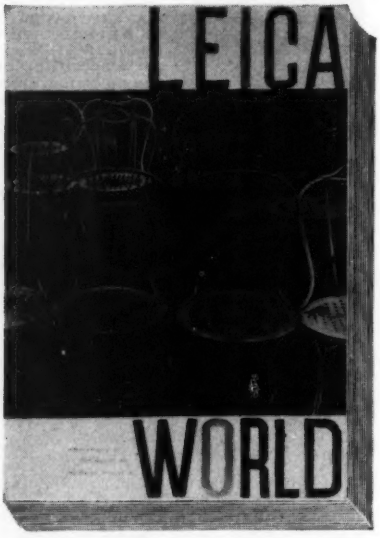
In fascinating pictures, and lyric text . . . this magnificent book chronicles the fabulous story of the world's most wanted camera!



Edited by
Jacquelyn Balish

This book is a brilliant contribution to photographic literature . . . not only because of its great pictures, but also because of its lavish, rich style in text, in printing, and all-around, excitingly beautiful bookmaking.

In the LEICA WORLD, a new Amphoto Book, you will see the works of 77 world-renowned photographers—including Henri Cartier-Bresson, Alfred Eisenstaedt, Phillipe Halsman. There are also Walther Benser, Dr. Antonio Perisco, and 75 other photographers represented. There are 148 pictures, 12 in full color, making a total of 172 pages, 8⅝ x 11⅛ inches. The history of the LEICA is dramatically chronicled. The pictures are accompanied by text which, in many instances, is sheer poetry.

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NEW PRODUCTS

(Continued from page 127)

to try the new EMDE 2 x 2 aluminum frame and mask. The transparency is placed in the folded mask between two sheets of cover glass, and inserted in the 2 x 2 aluminum frame. Since 127 film is slightly smaller than the folded mask, you must tape one or two edges of the aluminum foil mask before folding. For $2 you get enough frames, masks and glass for 20 transparencies. For additional information, write:
EMDE PRODUCTS, INC.
2040 STONER AVE., LOS ANGELES 25, CALIF.

FR Slave Unit for Electronic Flash

A new low-cost photoelectric triggering device that permits remote control operation of the FR electronic flash Model 140 has been announced by FR. The Remote Control is plugged into the outlet on the electronic flash ordinarily used to connect the unit to the camera shutter. A flash of light from any other flash falling on the photoelectric eye discharges the flash unit. The control is only 4¼ in. long and weighs 3½ oz. Price of the FR Remote Control is $14.95. For additional information, write:
FR CORP.
951 BROOK AVE., NEW YORK 51, N. Y.

New Elgeet 8mm Movie Lenses

Two new telephoto and two new wide-angle lenses introduced by Elgeet Optical Co. are said to be specially designed for filming 8mm movies in color. They utilize what is called the Opticolor design. The company claims superior color rendition, both in tonal range and quality. Formulas for the lenses were produced on electronic computation machines. The four new lenses are: 38mm f/2.7 focusing telephoto, 7mm f/2.7 fixed focus wide-angle, 38mm f/1.9 focusing telephoto, and a 9mm f/1.9 fixed focus wide-angle. Prices are respectively, $29.95, $29.95, $49.95, and $34.25. For additional information, write:
ELGEET OPTICAL CO., INC.
838 SMITH ST., ROCHESTER, N. Y.

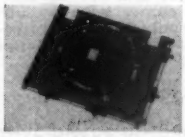
Mounts for 35mm and 2¼ x 2¼

A new Italian slide mount of heavy gauge aluminum and high impact plastic is available for 35mm slides. The DIA slides include pre-cleaned optically flat European glass. A similar mount, the Seidia, is designed for 2¼ slides. Price for the 35mm slides in a plastic file box of 50 is $6.95, while the 2¼ mounts sell for $4.85 for 25. For additional information, write:
HANIMEX, INC.
770 11TH AVE., NEW YORK 19, N. Y.

Balomatic Projector Pre-pops Slides

The Balomatic 500 fully automatic projector pre-focuses each slide, and eliminates re-focusing because of slide popping, according to the manufacturers, Bausch & Lomb Optical Co. Only the first slide must be focused. The slide projector features a centralized control panel which includes dials for front elevation and tilting. A fingertip automatic control inserts, returns and refiles slides, and advances the tray automatically. An optional remote control unit is available. A time cycling device, also located on the control panel, adjusts the Balomatic for anywhere from 4 to 60 sec. for each slide. All 35mm, bantam and super slides, whether mounted in cardboard, plastic, metal, or glass, or intermixed in the tray, can be projected with the Balomatic. Price of the Balomatic 500 with 500-watt lamp and 5-in. f/3.5 projection lens is $149.50. For additional information, write:
BAUSCH & LOMB OPTICAL CO.
ROCHESTER, N. Y.

Enlarger Masking Attachment

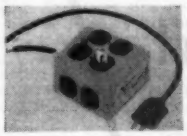


The Omega Masking Attachment for negatives will fit condenser and Omegalite models D-2, D-3, B-4, B-5, and B-8. By eliminating scatter light, which may be caused by the image projected beyond the easel area, this attachment helps cut down overexposure of your prints by outside fog-producing light. Four independently adjustable blades are capable of shielding 65 percent of the negative area. They may be set in any desired horizontal, vertical or square position. The attachment also is useful in cropping and double printing—by moving it in and out to mask off unwanted negative areas. Available shortly, this new Omega accessory will sell for $36.75. For additional information, write:
SIMMON BROTHERS, INC.
30-28 STARR AVE., LONG ISLAND CITY 1, N. Y.

Ski-Pod for Skiing Camera Fans

The Ski-Pod, when mounted on a ski pole, turns it into a unipod for your camera. A hinge device that works with thumb screw action attaches the lightweight Ski-Pod to any ski pole. The Ski-Pod is designed for both still and movie cameras, according to the manufacturer, and can be used as a hand grip for the camera without the pole. A conversion screw is available for cameras with foreign threads. Price of the Ski-Pod is $12.95. For additional information, write:
SPAN INSTRUMENTS, INC.
2360 SHEFFIELD DRIVE, KALAMAZOO, MICH.

Safcorde Multiple Outlet Box



Designed to safeguard against blown house fuses, the new Safcorde multiple outlet box features a built-in fuse system as protection against excessive loads. The Safcorde has six heavy duty standard light cord receptacles, an on-off switch and a pilot light that indicates when the voltage is on. Ten feet of heavy duty appliance cord come with the Safcorde which is priced at $6.95. For additional information, write:
L. A. GEIGER, DEPT. 801-M1
402 BROADWATER AVE., BILLINGS, MONT.

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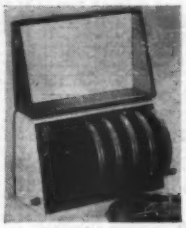
Carl Zeiss Camera-Microscope

The Ultraphot 11 is a combination camera and microscope with an exposure meter which computes the exact exposure and automatically adjusts the camera shutter, thus insuring correctly exposed photomicrographs, even under the most adverse lighting conditions. Three different light sources are available, including an electrically controlled arc lamp. The price of the Ultraphot 11 ranges from $2,000 to $6,000, depending on the lenses and type of light source. For additional information, write:

CARL ZEISS, INC.
485 FIFTH AVE., NEW YORK 17, N. Y.

Keystone 8 and 16mm Film Cabinet



The "K" universal reel and can chest is designed for storage of either 8 or 16mm film. The chest is made of kiln-dried, lock-jointed, non-denting solid wood and is fabric covered. It weighs 3 lbs. and is bias cut for easy reel-can accessibility. Sponge rubber inserts prevent can rattling. Other features are library indexing system, space for sixteen 400-ft. 8mm cans, or twelve 400-ft. 16mm cans. The chest may also be used for magnetic tape storage. Price of the "K" reel chest is $12.50. For additional information, write:

KEYSTONE CAMERA CO., INC.
HALLET SQUARE, BOSTON 24, MASS.

New Brownie Bulls-Eye

The new gold-finished Kodak Brownie Bulls-Eye is a simple-to-operate box-type camera that accepts 620 film (for 2¼ x 3¼ pictures). It has an eye-level viewfinder, distance selector, and red-signal double exposure prevention. The Bulls-Eye is priced at $15. For additional information, write:

EASTMAN KODAK
ROCHESTER, N. Y.

CORRECTION: SHOPPING GUIDE

The trade name "Omnica" was accidentally omitted from the item on the camera cases shown *above* in "MODERN's Christmas Shopping Guide," December.

Yes... **With a Built-in Exposure Meter** *plus* **Coupled Rangefinder and All The Other Amazing Features of the SAMOCA 35mm Precision Camera for only 39.95**

Over 200,000 satisfied SAMOCA owners say, "It's a lot of camera for the money." In these three great models, with luxury features, you get even greater value.

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SAMOCA 35X . . . with built-in exposure meter and 50mm f/3.5 lens . . . $39.95

SAMOCA 28X . . . with built-in exposure meter and 50mm f/2.8 lens . . . $49.95

SAMOCA RF 35 . . 50mm f/3.5 $29.95

The rugged, sensitive SAMOCA Exposure Meter is accurately calibrated for ASA 6 to 1600, lens stops f/2.8 to f/22, shutter speeds 1/10th to 1/200th.

All 3 SAMOCA Models Feature:

Coupled Rangefinder • Single Window Rangefinder-View-finder Shutter Speeds 1/10th to 1/200th and Bulb • Full MX Synchronization • Built-in Depth-of-Field Scale • Automatic Film Advance, Shutter Cocking and Exposure Counter • Body Shutter Release • Removable Back • Click-stopped Lens Diaphragm—Smart, Compact, With Satin Trim and Anodized Finish.

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30 x 40	$9.95	37 x 50	$14.95
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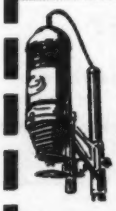
Radiant zipper case for any above—$2.95
Screens are shipped R.R. Expr. collect postage

Brand New FEDERAL Enlargers



	List	SPECIAL
35mm 135C, f4.5 lens	$54.95	$35.95
Model 135C, Carrying case	9.95	6.95
FOR 2¼ x 3¼ NEGATIVES		
No. 240, Diffused, f7.9 lens	$29.95	$20.95
No. 290 Diffused, f6.3 lens	$43.95	30.95
No. 295, Sgl. Cond. f6.3	51.95	35.95
Carrying case for 290 or 295	9.95	6.95
No. 260CL, Cold Light, f6.3	$57.95	39.95
No. 311, Sgl. Cond. F4.5	$79.95	53.95
FOR 4x5 NEGATIVES		
No. 450, Diffused, f4.5 lens	$119.95	79.95

Brand New! Famous Make

ELECTRONIC FLASH

- Needs only 4 small batteries
- Exposure calculator dial
- Hand-Grip head for "off-the-camera" shots
- Switches easily to AC power
- GE flash tube gives constant flash value and exposure
- Comes with camera bracket, and AC line cord.

List Price..$54.50 AWON SPECIAL.. **$29.95**

ELECTRONIC FLASH OUTFITS

BRAND NEW	Reg.	AWON PRICE
Ultrablitz Jet, A.C. or Batt	$70.00	$41.95
Ultrablitz Matador S w/batt	99.95	49.95
DeJur Mecablitz	54.95	35.95
Hershey "700" A.C. and Batt	54.95	34.95
RI DYNALITE A.C.	24.95	19.95
FR Model II, A.C. or Batt	54.50	36.95
FR Model 140, A.C.	29.95	21.95

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CHEST 183—Holds 12 200' 8mm reels and cans	$2.49
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CHEST 184—Holds 12 400' 16mm reels and cans	3.69
8mm 200 ft. REEL & CAN	4 sets for 2.49
8mm 300 ft. REEL & CAN	4 sets for 2.95
8mm 400 ft. REEL & CAN	4 sets for 3.65
16mm 400 ft. REEL & CAN	4 sets for 3.65

ARGUS *Sale!*

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	LIST	AWON PRICE
ARGUS C-3 w/case & flash	$69.95	$44.95
ARGUS C-4 w/case & flash	99.50	66.95
ARGUS C-44 w/case & flash	117.00	76.95
ARGUS 75 outfit	23.95	15.95
SLIDE PROJECTORS		
ARGUS 300 watt, 5C	39.50	29.50
ARGUS 300 watt w/Auto Changer & case	62.50	42.95
ARGUS 500 wt w/auto changer & case	79.50	58.95

Special for ARGUS fans

SOLIGOR, top quality 135mm f4.5 telephoto for Argus C-3. Reg. 49.50 **SPECIAL—$29.95**

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Auxiliary telephoto for C-3, w/case. **ONLY $9.95**

AIREQUIPT slide trays for Argus projector. 6 for $8.95.....12 for $16.95

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8mm or 16mm portable—including case. Brand New Latest model. Includes Rewind, Splicer, Baseboard and large viewing screen. Regularly sold for $79.50.

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Mansfield DeLuxe 8mm Portable, w/case	46.00	25.95
Kalart 8mm Action Editor	39.95	23.95
Craig 8mm or 16mm Portable w/case	79.50	49.95

All Editors include Rewind, Splicer & Baseboard

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Bench tested for hairline sharp image. Finest rare glasses. Optically guaranteed. Special AWON purchase. In "D" mounts for 8mm movie cameras. Also available for Bell & Howell cameras (specify).

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1½", f3.2 Telephoto, Fixed	12.95	7.95
1½", f2.5 Telephoto, Focusing	26.95	14.95
1½", f1.9 Telephoto, Focusing	38.95	23.50
1½", f1.4 Telephoto, Focusing	49.95	28.50
1½", f1.0 Telephoto, Focusing	99.50	48.50

In "C" Mounts for 16mm Movie Cameras

ALSO AVAILABLE FOR BELL & HOWELL CAMERAS

13mm, f1.5, W.A., Focusing	89.95	61.95
17mm, f2.5, W.A., Focusing	34.95	22.50
3", f1.5 Telephoto, Focusing	99.95	68.50
3", f2.5 Telephoto, Focusing	42.50	24.95
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35mm Boisey B-3 kit, f3.2 lens, w/case & flash	41.95
35mm AO Skot 300 watt projector	25.95
35mm Super Paxette, f2.8 lens, RF, w/case	37.95
Flexaret 120 Twinlens Reflex, f3.5, w/case	37.95
New ARGUS C-3, f3.5 ctd w/case & flash	44.95
New ARGUS C-4, f2.8 ctd w/case & flash	66.95
New ARGUS C-44, f2.8 ctd w/case & flash	79.95
Bower Golf 120 folding camera, f6.3, w/case	18.95
Bower X, 120 folding camera, f4.5, w/case	26.95
35mm Edixa I, 35mm, f3.5 Vario, w/case	19.95
8mm VISTASCOPE wide screen lens, list $75	55.00
16mm VISTASCOPE wide screen lens, list $125	87.50
Radiant 16mm wide screen lens for the profess.	99.50
Mansfield Auto-Splicer, 8mm/16mm, reg. $9.95	4.95
KODACHROME, 35mm x 20 exp.-1957 Date	8.25
SPOT-O-MATIC enlarging meter, list $12.50	9.75
Premier A2 Roto Dryer, 12x29, list $27.50	18.95
Ultrablitz Expert IV A.C. or batt. reg. $69.95	37.95
Minolta A-2, 35mm, f2.8, w/case	54.95
Premier Prof. Titler—Mod #2, list 37.50	25.95
Premier M-2 accessory kit, list 12.50	8.50
Airequipt Ultramatic Slide Viewer, list 12.95	9.75
AC/DC model, list 16.95	12.50
Soligar—135mm f2.8 preset telephoto w/leather case for Exacta, Practica, etc. reg. 89.95	36.95
NEW! Dual 35mm—2¼ sq. slide projector, list 39.95	29.50
Dejur 750-MV wt 8mm proj. w/case, list 169.50	109.95
NEW! COC table projection viewer for 35mm list 37.95	24.95

TRIPOD SALE!

	Reg.	SALE
Quick Set Champ II, 3 Sect., Elev., w/Pan Head	$34.00	$22.95
Quick Set Husky II, 3 Sect., Elev., w/Pan Head	47.00	32.95
Star D-18, 3 Sect., w/Pan Head	15.40	8.97
Star D Conquest, 3 Sect., Elev., w/Pan Head	21.50	13.30
Continental Mark III, 3 Sect., w/Swing Over Tilt and Monopod	25.95	16.95
SPECIAL! Quick Set Kelevator, 3 Sect., w/Pan Head	29.95	16.88

SAVE $40

BRAND NEW—LATEST MODEL

SOLIGOR 66

Single Lens 2¼ sq. Reflex Camera Reg. $109.50

AWON SALE—$69.50 w/case

150mm f:4 telephoto lens reg.—$74.95 AWON SALE—$54.50

50% DISCOUNT—for 8mm movie cameras

SOLIGOR LENS SETS

7mm f2.5 FF w/A, 1½" f2.5 F.M. Tele	list 56.90	AWON PRICE $28.45
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- Fits TDC: KODAK: ARGUS: REVERE & AIREQUIPT

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Reg.		SPEC
99.95	Alpex Direct Reading w/case	$55.95
8.95	Sekonic Leader DeLuxe, w/case	6.50
	Booster Cell for Sekonic Leader	2.95
9.95	Sekonic Compact, w/case	5.95
32.50	Norwood Director M-2	23.95
26.95	DeJur Dual-Professional	17.95
16.95	GE Mascot w/case	11.95
32.50	GE PR-1 w/case	18.95
32.50	Weston Master III w/case (dem)	22.45
34.50	GE Guardian w/case	23.50
18.00	Weston DR, Dir. Reading w/case	12.95
	Case for any of above	1.95

All equip. brand new. * Starred items require old camera in trade. Prices subj. to change without notice.

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Yankee 4x5 Utility Tank	2.95	2.10
Yankee 4x5 Agitank cut film	8.95	6.95
Yankee Safe lite w/3 Filters	4.95	3.89
Airequipt 4 Way Fixed Easel	8.07	5.65
Airequipt Dialmaster Easel 11x14	17.06	11.89
Airequipt Photocrat 4x5 Printer	14.34	9.95
Airequipt Jr. Printer 4x5	10.77	7.55
Brumberger 5x7 Adj Metal Printer	22.00	14.95
Brumberger 5x7 Safe Lite OA	5.95	4.35
Brumberger 8x10 Paper Safe	10.95	7.80
Brumberger 11x14 Paper Safe	19.95	13.39
Fedco Focus Rite Enlarging Aid	2.25	1.75
Fedco No. 10C Dryer 11½x15	9.95	6.75
Gra Lab #16S Luminous Timer	24.95	17.20
Premier A2 Roto Dryer 24x28"	49.95	33.89
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Staticmaster 1" Brush	4.95	3.50
Spot-O-Matic Enlarging Meter	15.00	10.97
Kodak Timer Minutes & Seconds	9.75	7.50
Kodak 35mm Day Load Tank	9.95	7.49
Morse G3 35.8 16mm Dev. Tank	34.00	28.72
Precise 11x14 Metal Adj. Easel	6.75	4.95
Carr Cut Film Hangers 4x5	.99	.69
8" all metal Trimmer	1.98	.98
BFI Chemicals 7 Minute Processing Kit	23.75	19.50
Arkay 16x20 Lordmaster Print Washer	89.50	66.89

BRAND NEW! 1957 MODEL!

AIRES III L

35mm with 6 Element f 1.9 lens with LVS shutter & rapid rewind lever

Never before such value. AWON SAVES YOU $36 on this sensationally popular 35mm camera. Single stroke rapid films wind lever. 1 sec to 1/500 sec. Full MX sync. Brilliant range finder. Focuses 20" to infinity. Includes leather case. List w/case $112.

AWON SALE $79.95

*YASHICA REFLEX CAMERAS

ALL BRAND NEW—LATEST MODELS—JUST ARRIVED
AWON is proud to offer these highly prized imported cameras at sensational discount prices!
LEATHER CASE INCLUDED FREE!

	List	AWON PRICE
YASHICA A	$35.95	$23.45
YASHICA C, semi automatic	54.50	36.90
YASHICA LM, semi automatic with built-in exposure meter	69.95	45.95
YASHICAMAT * AUTOMATIC	85.50	58.95

KODACHROME PROCESSING

35mm x 20 exp., mtg.	$1.00
35mm x 36 exp., mtg.	2.00
8mm x 25 ft. dble.	1.00
8mm x 25 ft. mag.	.65
16mm x 50 ft. mag.	1.00
16mm x 100 ft. roll	2.30

All film returned via insured mail. Check or Money Order must accompany film.

BELL & HOWELL *Sale*

ALL BRAND NEW—ALL LATEST MODELS

NEW ELECTRIC EYE
B&H AUTOMATIC MovieCameras —f1.9 LENS SETS ITSELF

Just introduced. Miracle movie cameras set lens stops automatically. AWON CUTS PRICES on the very first shipment. Order Now!

8mm	—#290—list $169.95	AWON SALE $125.
16mm	—#240 EE—list $329.95	AWON SALE $240.

8mm MOVIE CAMERAS—roll film	LIST	AWON PRICE
Wilshire #220, f2.5 lens	$ 39.95	$ 29.95
Monterey # 252, f2.3 lens	49.95	36.95
Companion #134W, f2.5 lens	89.95	64.95
Sportster #134V, f1.9 foc mt lens	139.95	96.95
Auto—8 Voyager #172E, f2.5	134.95	94.95
Auto—8 Explorer #172A, f1.9 foc mt	199.95	138.50
Monterey de luxe 252B f1.9	59.95	42.00
16mm MOVIE CAMERAS—magazine		
Electric Eye #200EE f1.9 foc.	329.95	231.95
Case for above	30.00	21.45
Auto Master #200TA turret f1.9	289.95	219.95
8mm PROJECTORS		
Monterey #253A 500 watt	69.95	49.95
Monterey #253AX 500 watt	84.95	59.95
Super Monterey #253RX 500 watt	99.95	69.95
Monterey De Luxe #253RY 500 watt	114.95	81.50
Regent #122LC 500 watt	159.95	112.95
Regent De Luxe #122LR	179.95	127.95
Regent De Luxe #123LRY	194.95	139.95
16mm PROJECTORS		
Statesman #273, 750 watt	199.95	142.95
Filmosound #385C 1000 watt, sound	499.95	366.95
SLIDE PROJECTORS		
Robomatic, all auto. 500 wt, w/case	149.50	106.00
Headliner #706S w/case	62.50	45.95
Headliner #706E w/electric changer & case	86.00	62.95
TDC #D w/airflow case	79.50	55.45
Streamliner 500 watt w/case	89.50	68.50
Streamliner Duo 500 wt. for 2x2 & 2¼ sq.	84.50	62.95

BRAND NEW—LATEST MODELS

*MINOLTA CAMERA SALE

	LIST	AWON PRICE
35mm Minolta A w/case	$57.90	$40.50
Minolta A kit w/case & flash	66.40	45.50
35mm Minolta A-3 w/case	78.90	53.95
2¼ sq. Minolta Autocord w/case	109.45	74.95
2¼ sq. Minolta-L Autocord w/case	135.45	93.95

SOLIGOR Model III Outfit

SEMI-AUTOMATIC film transport, split-image rangefinder plus ground glass focusing. Complete with Model III camera, case and flashgun. An AWON Special.

total list $75.85 **AWON SPECIAL $34.95**

AWON FILMS

Postage & Insurance must be prepaid. Items marked "FREE" must be requested at time of purchase to be acknowledged.

108-M West 29th Street, New York 1, N. Y. LA 4-6376

AWON FILM DISCOUNTS !!!

108-M West 29th Street
New York 1, N. Y. LAckawanna 4-6376

This late 1958 dated film is in its original sealed package fully guaranteed by the manufacturer. Day. or Tung. Price includes processing plus mounting of 35mm.

Size Lots of 3—EA.	Kodachrome
8mm x 25' dble. roll	$2.65
8mm x 25' dble. mag.	3.50
16mm x 50' mag.	5.25
16mm x 100' roll	7.75
35mm x 20 exp.	2.45
35mm x 36 exp.	3.80

BULK FILM SPECIAL

1—Brand New Daylight Film Loader
100'—35mm negative film
5—film cartridges
$5.95

AWON CHOPS KODAK PRICES

ALL BRAND NEW—ALL LATEST MODELS—Awon dares to discount even Kodak Equipment—Order Now!

KODAK CAMERAS	LIST	AWON PRICE
KODAK SIGNET 35mm outfit	$91.45	$ 64.00
KODAK SIGNET 35mm, f3.5 lens	75.00	49.50
KODAK RETINA IIIc 35mm, f2	190.00	115.00
KODAK STEREO outfit	99.50	74.60
KODAK STEREO camera	89.50	67.50
KODAK DUAFLEX IV	17.95	13.45
KODAK DUAPLEX IV flash outfit	25.25	18.95
BROWNIE HAWKEYE flash outfit	15.25	11.50
KODAK HOLIDAY flash outfit	9.95	7.10
KODAK PONY 135 model C, f3.5	36.50	27.00
KODAK PONY 135 model C outfit	49.95	36.95
KODAK SIGNET 40, 35mm, w/flash	69.00	49.95
KODAK MOVIE CAMERAS		
KODAK BROWNIE 8mm model II, f2.7	29.95	21.00
KODAK BROWNIE 8mm model II, f2.3	39.75	29.80
KODAK BROWNIE 8mm model II, f1.9	49.75	37.30
KODAK BROWNIE turret 8mm f1.9	84.75	63.60
KODAK MEDALLION 8mm mag. f1.9 foc	144.50	95.80
KODAK K100 16mm f1.9 lens	299.00	224.25
KODAK K100 turret 16mm f1.9 lens	337.00	252.75
KODAK PROJECTORS		
CINE KODAK Showtime 8mm projector	123.50	84.95
CINE KODAK Showtime w/variable speed control	139.00	96.95
BROWNIE "300" 8mm movie proj.	64.95	46.95
BROWNIE "500" 8mm movie proj.	79.50	57.95
KODASCOPE ROYAL 16mm movie proj.	295.00	221.25
KODAK "300" 35mm slide projector w/readymatic changer	64.50	45.95
KODAK "300" w/Airequipt chngr.	74.50	52.95
SIGNET 500 wt 35mm proj. auto chngr.	82.50	59.95

Ask for the AWON DISCOUNT PRICES on all equipment

MOVIE FILM

Fast, fine grain, B & W panchromatic ASA 50. Prices include new fast processing service.

8mm x 25' dble. roll	$1.10
BOLEX 8mm x 100' dble. roll	3.50
16mm x 50' mag.	1.75
16mm x 50' mag. Plus X or XX	2.00
16mm x 100' Ansco	2.75
16mm x 100'	2.50
16mm x 100' Kodak Plus X	2.95
16mm x 100', Sound, ASA 50	3.40
16mm x 50' roll, Plus X	1.50
16mm x 100' Kodak Super XX ASA 100	2.95
8mm Mag. B. & W.	2.00
16mm x 100' Sound Perf	3.25
16mm x 100' Tri X Sound Perf	5.25

BUY SIX . . GET ONE EXTRA FREE

MOVIE—QUANTITY DISCOUNTS

B&W ASA 50 REVERSAL. NO PROCESSING

SIZE	54 Rolls	27 Rolls	15 Rolls
16mm x 25'	$8.95	$4.95	$2.75
16mm x 50'	19.95	10.95	5.95
*16mm x 100'	46.95	28.50	15.95

*On Camera Spools

Black & White Movie Film Processing Service

8mm x 25' Dble.	$ .55 ea.
16mm x 100'	$1.00 ea.
16mm x 50'	$ .65 ea.

AERO EKTACHROME FOR MOVIE FANS—ASA 40

8mm x 100'—$4.75 3 for $13.25
16mm x 100'—$4.75 Proc. not Incl.

NEW—ANSCOCHROME ASA 100

This is the genuine SUPER HIGH SPEED Color Film just released by Ansco. Be first to use this fast film. 1958 date. Original pack.

	LIST	AWON PRICE
35mm x 20 ex.	2.35	3 for $5.98
120 roll	1.75	3 for 4.50

HIGH SPEED MOVIE

ASA 200, '56 date, Proc. Incl.
8mm x 25' Roll—$2.45 ea.: 3 for $7.05
8 or 16mm x 100' roll—5.70 ea.: 3 for 16.20

BAIA 8mm Film Slitter

ONLY $5.45

Stop using razor blades. This slitter is a precision instrument with forged steel self-sharpening blades

Standard Double

CUT FILM HOLDER

Fits all Graphics and other cameras with standard press-type spring backs.

	Reg.	SPEC.
2¼x3¼	$ 3.85	$ 2.79
3¼x4¼	3.99	2.89
4x5	4.12	2.99
5x7	4.71	3.39
• 8x10	13.00	10.40

Minimum Order—3
• No Minimum Required

SPECIAL OFFER - 16mm film

16mm x 100' roll Ansco ASA 50—FAST, Fine grain, Panchromatic, B&W reg $2.75 ea.

A-1 Special - $1.99 ea.

PROCESSING INCLUDED
minimum order 5 rolls

ANSCO COLOR 1956 DATE

Daylight or Tungsten

35mm x 112'	$18.95
35mm x 50'	9.95
35mm x 27½'	6.95
35mm x 20 exp. in metal cartr.	1.20 ea.
6 for $5.50	12 for $10
35mm x 50' Tung	$6.95
35mm x 20 exp. Tung	6 for $4
620 Tungsten	6 for $2.00

Aero EKTACHROME

ASA 40 with 1½ gallon processing kit

5¼ x 20'	$5.00
5¼ x 40'	$5.00
7 x 18'	$5.95
9½ x 40'	$8.00
35mm x 37½'	$5.00

EXTRA—Free compensating filter with any of above.
SPECIAL—4½ gallon Ektachrome processing kit $2.95.

AERO EKTACHROME KIT

ASA 40. Original sealed carton. 9½" x 40' film, 1½ gallon processing kit PLUS 4½ gallon proc. kit PLUS one color correction & 4 different haze filters.

SPECIAL—$8.95

Bulk ANSCO COLOR daylight or Tung. #534 1955 DATE

35mm x 100'	$11.95
35mm x 50'	6.50
35mm x 27½'	4.00

POLAROID FILM

Type 31 (Model 80)	6 rolls for $ 7.00
Type 32 (Model 80)	6 rolls for $ 8.00
Type 41 (Model 95A, 700, 110)	6 rolls for $ 9.00
Type 44 (Model 95A, 700, 110)	6 rolls for $10.95

Write for AWON PRICES on all POLAROID Cameras and Equipment.

MICROFILE

Perforated or Unperf.
35mm x 100' $1.98
16mm x 100' 1.75

Sale-Westinghouse FLASHBULBS per CASE OF 120

#5	(per case)	$ 8.95
#2	(per case)	7.95
5M	(per case)	11.95
5B	(per case)	12.95

KODAK SUPER XX ROLL FILM

127, 120, 620, 116, 616 **$1.00**
Respooled aerial film 6 rolls for

16mm x 400' BULK KODAK REVERSAL MOVIE FILM

ASA 24 Single or Double Perforation	$6.95
ASA 50 Single or Double Perforation	$6.95
SUPER XX (ASA 100) Double Perforation	$7.95

KODAK

Negative Safety

Kodak Plus X or Super XX Microfile, Infrared, Ansco Supreme or Background X.
35mm x 100 ft. $1.98 each
FREE: 100' of ASA 24 with each 100' of above.
Kodak Background X (ASA 24) or Kodak Infrared . . . 35mm x 200 ft. $1.50 ea.

SPECIAL OFFER!

Slightly outdated
AERO EKTACHROME
ASA32 • 35mmx75'
$4.95

AERIAL FILM

Recent date! in original metal containers.

KODAK XX		KODAK TRI-X	
5¼"x20'	.79	5"x250'	6.95
5½"x56'	1.20	5½"x56'	1.20
7"x18'	3.00	9½"x75'	7.95
9½"x75'	7.95	9½"x200'	14.95
9½"x200'	14.95		

ANSCOCHROME, 1958 DATE ASA 32

35mm x 100' (orig factory pack)	$30.00
35mm x 28' (orig factory pack) w/loader	7.99
35mm x 20 exp. $1.35 ea.	4 for 4.98
120 or 620 original pack	3 for 3.00
16mm x 100' roll (incl. proc.) $8.50	3 for $25.00
16mmx100', orig package (no proc)	3 for 17.95

SPECIAL AWON OFFER! Bulk Film Special!

35mm x 100' Kodak TRI-X	$3.50
35mm x 100' B&W ASA 24	99c
35mm x 100' Kodak Ortho Pos film	$1.50
35mm x 100' Ansco ASA 50	$1.50
16mm x 400' Positive Film	$3.95

MOVIE PROJECTION BULBS

8mm or 16mm (keep a spare on hand) 300 wt—2 for $5; 500 wt—2 for $5.50; 750 wt—2 for $6

35mm x 20 Exp. Cart.

Plus X or Super XX or Tri-X or Infra Red or Microfile ...6 for $1.50; 12 for $2.50

BRAND NEW! For 8mm, 16mm and 35mm MORSE G-3 DEVELOPING OUTFIT
List $34.50 AWON PRICE—$25.95

Send 25c for complete catalog listing all photo equipment at unbeatable prices!

THIS MONTH'S SPECIALS

• 70mm x 100' Infra Red film	$ 2.95
• 120 & 620 Kodacolor	3 for $3.00
• Telephoto Lens, 8mm., f1½", f3.9	4.95
• Wide angle lens, 7mm, f3.2, F.F.	$11.95
• Cardboard Stereo Mounts 100 for	3.50
1000 for	26.50
• Ansco 35mm Cardboard Mounts . . . 100	1.00
1000 for	8.50
• Daylight BULK FILM LOADER & 5 cartridges	4.95
• ANSCO 120 Super Pan Press or 620 Supreme	12 for $3.00
• KODACHROME 135, 20 Exp. Type A, includes Kodak Processing	3 for $4.50
• KODACHROME 828 (proc. incl.)	3 for $3.00

Include 20% deposit on all C.O.D. orders. All film and paper are outdated and sold as is unless otherwise stated. Prices subj. to change without notice.

CUT FILM SPECIALS

3¼x4¼ Superpan Press or Isopan (25 shts)	3 boxes for $3.50
4x5 PX film packs	3 for $3.75
4x5 E.K. Commercial (25 shts)	3 for $3.50
4x5 Kodak Infra Red (100 shts)	$1.00
5x7 E.K. Portrait Pan, Panatomic X, Superpanchro Press type S (25 shts)	3 for $5.95
8x10 E.K. Contrast Proc Pan (25 shts)	$1.98
8x10 Ansco Process (25 shts)	1.98
8x10 KODAK Infra Red (25 shts)	2.50
10x12 E.K. Commercial (10 shts)	1.98
11x14 Contrast Proc Pan (10 shts)	1.98

COLOR CUT FILM SPECIALS

4x5 Ektachrome (10 shts)	$2.50
5x7 Ektachrome (10 shts)	2.98
8x10 Ektachrome (10 shts)	3.95 ea. 3 for $10.00
8x10 Ektacolor S (10 shts)	3.95
4x5 Ansco Color (Tung) (10 shts)	1.50 ea. 6 for $6.00

Cut your own **4 x 5 SHEETS!** Kodak 5" x 250' TRI-X, ASA 200 **$6.95 roll**

10x12—Original Box of 10 sheets—98c
Kodak Contrast Process Pan.

11x14—Original Box of 12 sheets—98c
Kodak Portrait Pan.

CUT FILM AND FILM PACK SPECIALS!

4 x 5 Ansco Process
Excellent for copy work. 25 shts. per box. 100 shts—$3.00
4 x 5 Infrared 100 shts—$3.00
8 x 10 Ansco Process 100 shts—$3.95
Kodak Matrix (10 shts) 10x12—98c 11x14—$1.25

Portable, compact, mini-darkroom!

CHANGING BAGS

Light tight. Permits you to load film holders, developing tank, etc. without a darkroom. Elastic sleeves. Sturdy zippers.
Large Size (up to 4x5) $6.95 value only $3.95
Professional (up to 8x7) $11.95 value only $6.95

LANTERN SLIDE PLATES

These are exposed and developed just like contact or enlarging paper. After developing, these plates can be used in your slide projector or mounted in a frame and backed by any colored paper for the effect you desire.

36 glass plates per box
2x2 . . . 2 boxes for $1 3¼x4 . . . 2 boxes for $1
11x14 . . . 6 per box $1.50

Fresh ASA 50 Aero Ektachrome

35mm x 20 exp. $1.50 ea. 4 for $5.00
Processing included
35mm x 40' Bulk . . . $3.95; 35mm x 75' Bulk . . . $ 7.50
35mm x 75' Bulk plus 4½ gal. devel. kit . . . $10.00

PAPER SALE

CONTACT PAPER—less than 1c a print

4x5" SWGL (200 shts) #2, 3	$1.00
8x10½", SWGL, (100 shts) #0, #4	2.50
8x10½", SWSM, (250 shts) #0, #1, #5	2.75
11x14", SWGL, (50 shts) #1, #4, #5	2.00
10x10" SWSM #1, 4	1 box (100 shts) 98c
8x10" LWSM #1	(100 shts) 1.00
18x22" LWSM #1, 2	1 box (50 shts) 1.98
20x24" SWSM	(50 shts) 1.95
Ad-type LW Flex. SM. 40"x30', #3	$2.00
Kodak Linagraph, 7"x500'	$2.95
Kodak Linagraph, 8"x200'	1.95
14x17" LWSM #1, 2, 3	1 box (50 sheets) 1.25
11x14" LWSM #3, 3, 4	1 box (50 sheets) .98
8x10" LWSM #1	1 box (100 sheets) .89
8x10½" LWSM #3	1 box (250 sheets) 1.98
7½x7½" SWGL #4	1 box (250 sheets) 2.95

ENLARGING PAPER

4x5" SWGL #1 (200 sheets)	$1.98
10x10" SWSM Varigam (250 shts)	$6.95
9¾x200' SWSM #1, 2	4.95
10x10" SWSM #3 (100 shts)	3.95
8x10" SWGL #1, 5 (100 shts)	3.95
20x24" SWGL #1 (50 shts)	6.95
11x14" SWGL Varigam (100 sheets)	7.95
ANSCO COLOR PRINTON—8x10" (12 shts)	4.95

Please include postage with all your orders.
20% DISCOUNT on all new cameras, projectors, etc.
Before you buy . . . get our low price . . . write now . . . **AWON FILMS**
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PROFESSIONAL BUYER

will secure photographic equipment for you at quantity price. Nominal service fee. (Except items strictly price fixed.) No dealers please. Minimum transaction $150 list. Payment after receipt of goods. Buyer is bonded, Dun & Bradstreet rated and will furnish client testimonial in your vicinity. Charter member Chamber of Commerce. Also PSA, Bank, U.S. Government and State of *TEXAS* references. Full guarantee plus 10-year non-profit service contract. Send inquiry in duplicate, itemized showing list prices. Include 10¢ air postage if speed reply is desired.

CAMERA BUYER
Colchester 21, Connecticut

MOONGLOW COLOR PRINTS

Custom Color Printing

Any of same size	1	6	12	25
2¼x3¼	25¢ ea.	22¢ ea.	20¢ ea.	18¢ ea.
3¼x4½	50¢ ea.	45¢ ea.	40¢ ea.	35¢ ea.
4x5	60¢ ea.	55¢ ea.	50¢ ea.	40¢ ea.
5x7	85¢ ea.	80¢ ea.	75¢ ea.	70¢ ea.
8x10	1.75 ea.	1.50 ea.	1.25 ea.	1.10 ea.
11x14	4.50 ea.	4.25 ea.	4.00 ea.	3.50 ea.
16x20	10.00 ea.	9.75 ea.	9.50 ea.	9.00 ea.

All Film Handled with Care

2x and 3x XMAS FOLDERS and ENVELOPES.....10¢ ea.
5% Discount on all orders over $50.00

COLOR FILM PROCESSING

35mm Anscochrome, Super, Ektachrome
20 Exp.....$1.00 Mtd. 36 Exp.....$1.75 Mtd.
120, 127, 620.....$1.00 in Sleeves $1.25 MTD.
KODACHROME PROC 20 Exp $1.35 Mtd.
36 Exp $2.35 Mtd.

35mm. to 35mm. COLOR SLIDE DUPLICATES

1-9.....20¢ ea. 10-20.....17¢ ea. 21-50.....15¢ ea.

INQUIRIES FROM HOME PORTRAIT STUDIOS WELCOMED

Fresh 35mm. RELOADS

Ektachrome, Anscochrome, Kodachrome
1.....$1.25 5.....$5.75 10.....$11.00
8mm Kodachrome Proc. .....25' Magazine.....$1.10
16mm Kodachrome Proc. .....50' Magazine.....$1.25
25' Roll .....$1.50 100' Roll $3.50

KODACOLOR PRINTS

Approx. 3x5.....30¢ ea. 8x10 .....$3.25 ea.
5x7.....$1.25 ea. 11x14 .....$7.50 ea.
Kodacolor Proc. .....90¢ per roll

MOONGLOW COLOR PRINTS
P. O. Box 75622—Sanford Station
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FIX FASTER FOR LESS

With Economical
EDWAL HI-SPEED LIQUID-FIX
Photo Concentrate

The super concentrated fast fixer fixes prints in 1 minute, films in 2 to 3 minutes. 4 oz. size gives 1 qt. for 49c. 20 oz. economy size gives 5 qts. for film and paper only $1.10 ($1.15 west of Rockies). At your Dealer.

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Learn NEGATIVE RETOUCHING

Now for the first time in the history of Photography you can get a complete book on Negative Retouching—FULLY ILLUSTRATED—70 pages describing in detail HOW TO DO IT: • Modeling • Spotting • Blending • Collecting • Proof Retouching • Etching • Commercial & Theatrical Retouching.
Plus a full set of paper negatives. A full refund if returned in good condition in 5 days. Send for yours today.

$1.95

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Efficiency Plus for Sink or Bathtub
Nothing to Rust or Break
Professional Results
ONLY $2.50

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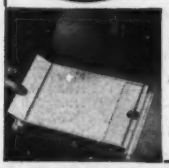

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Easy Focusing—No Eyestrain
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Special Sizes on Request
At Better Dealers Everywhere

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INTRODUCTORY OFFER

FIRST ORDER ONLY
COLOR FILM PROCESSING 50% OFF STANDARD PRICES

KODACOLOR (prints 25c ea.) extra reg 90c **45¢**

KODACHROME ANSCOCHROME or EKTACHROME 20 exp. 35mm processed and mounted... 120 and 620 roll film reg. $1 **50¢**

KODACHROME MOVIE FILM
8 mm roll 75c 16 mm roll $1.75
8 mm mag. 55c 16 mm mag. 65c

75¢

This offer to acquaint you with our superior quality and rapid service for more than 10 years. 90% of our work for professionals—who know and demand the best.

Send your film to us now. Write for FREE MAILING ENVELOPES and low price lists.

EASTERN COLOR STUDIOS • BOX 125 M BRIDGEPORT 1, CONN

Beautiful COLOR fax prints

only 25¢ 2½ x 3½

"brilliant" "sparkling" "vivid"

Sorry no C.O.D.'s

from your favorite positive transparencies
KODACHROME, ANSCOCHROME or EKTACHROME
always complete satisfaction or your money back!

3½ x 5..... $ .45 | 8 x 10..... $2.00
5 x 7..... 1.00 | 35mm duplicates .25

Film Processing, 20 exp. Kodachr 1.50, Ansco & Ekta 1.25

New Super Anscochrome Exposure Guide...plus our FREE! complete color print and color film processing price list. Write today for yours!

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1160-M Bonifant Street • Silver Spring, Maryland

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8x10-$1.50 EA.
From Any Size Transparency

COLOR PRINTS
2¼x3¼ ..25c ea.
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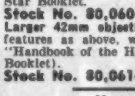

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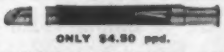

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